

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

under a contract with

UNITED STATES OFFICE OF EDUCATION

FILM (SHOOTING SCRIPT)

FILM NO. 1

WHAT TELEVISION BRINGS TO THE CLASSROOM

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Revised Shooting Script -- January, 1966

VIDEO	AUDIO
1. LS. ELEVATION. SMALL TOWN WITH SUGGESTION OF SURROUNDING RURAL AREA.	<u>NARRATOR:</u> (VO) This is the county seat of an agricultural area.
2. ESTABLISHING SHOT. GROWING TOWN OF ABOUT 25,000 POPULATION. MAIN STREET DOWN TOWN.	<u>NARRATOR:</u> (VO) This is a growing town of twenty-five thousand people . . .
3. ESTABLISHING SHOT. CITY SKYLINE. (INDUSTRIAL EMPHASIS)	<u>NARRATOR:</u> (VO) And this is a city . . . mushrooming with industry. What do these places have in common?
4. DEMOLITION SCENE. OLDER BUILDING OR HOUSE.	
5. CU. CONSTRUCTION SIGN. "Future Site of Electronics Research, Inc."	<u>NARRATOR:</u> (VO) Increasing changes in their way of life . . .
6. PUBLIC SCHOOL. IM- PRESSIVE NUMBERS OF CHILDREN ARRIVING AND ENTERING.	<u>NARRATOR:</u> (VO) Increasing numbers of children in their schools . . .
7. DOOR OF SCHOOL CAFETORIUM.	<u>SOUND:</u> People assembling, talking, etc.
CAMERA IN CLOSE ON SIGN ON DOOR:	
"Sixth Grade Institute The Arab World Parents Welcome!"	

VIDEO

AUDIO

Dissolve to:

8. ESTABLISHING SHOT.
INTERIOR OF CAFE-
TORIUM, LOOKING
FROM DOOR AT FRONT
OF ROOM ACROSS
PEOPLE ASSEMBLED:
SIXTH GRADE PUPILS,
TEACHERS, PARENTS.

NARRATOR: (VO) And increasing concern for
the quality of education . . . in a century exploding
with children . . . change . . . and communications.

9. TELEVISION ANTENNAS
AGAINST SKY.

NARRATOR: (VO) These places have in common,
too, a rapidly-multiplying new element in their
skyline . . .

10. CLOSER VIEW. SMALL
GROUP OF ANTENNAS.
ABOUT THREE.

NARRATOR: (VO) Television antennas . . .
the spare and streamlined flowers of an electronic,
mass-communication age . . .

CAMERA FOLLOWS ONE
ANTENNA TO THE HOME
UNDERNEATH.

Dissolve to:

11. INTERIOR OF HOME.
MEMBERS OF FAMILY
WATCHING TV.

NARRATOR: (VO) Whose roots reach into the
homes . . . where television is a focal center of
family interest . . .

Dissolve to:

12. CLASSROOM INTERIOR.
PUPILS AND TEACHER
WATCHING TELEVISION
LESSON.

NARRATOR: (VO) And into the schools . . .

VIDEO

AUDIO

13. MS. PUPILS' FACES
WATCHING TELEVISION
LESSON.

NARRATOR: (VO) Where television adds a new
dimension to the process of learning. . .

14. TELEVISION TEACHER
ON SCREEN. SCIENCE
LESSON ON ROCKS.

NARRATOR: (VO) Where it offers help in
solving some of the problems of the classroom.

HEAD TITLES ARE RUN OVER
THE TEACHER ON SCREEN.

INCLUDE FILM TITLE:

"Utilizing Instructional Television"

TELEVISION TEACHER: Fade in lesson sound.

Dissolve title to:

"WHAT TELEVISION BRINGS
TO THE CLASSROOM"

FADE OUT TITLES.

AS TV TEACHER CONTINUES
LESSON ON SCREEN, CAMERA
PULLS BACK TO WIDEN SCREEN
AND REVEAL NARRATOR IN
TV CONTROL ROOM. TV LESSON
IS NOW SEEN TO BE ON CONTROL
ROOM MONITOR.

NARRATOR: (SYNC) What are the contributions
of this addition to the classroom scene?

15. ANOTHER ANGLE.
CAMERA EMPHASIZES
THE ELECTRONIC
TECHNOLOGY REVEALED
IN THE CONTROL ROOM
APPARATUS.

NARRATOR: (SYNC) What does television
offer to the boys and girls in our schoolrooms and
to the teachers who are there to help them?

VIDEO

AUDIO

16. CU. NARRATOR

NARRATOR: (SYNC) One of the best ways to see this is to look at typical examples of television lessons prepared for the classroom.

17. MCU. NARRATOR . . .
WITH TV TEACHER
VISIBLE ON MONITOR
IN THE BACKGROUND.
AS HE TALKS, HE IS
TURNING TO CONSIDER
THE LESSON ON THE
MONITOR AND THE
CAMERA IS MOVING IN
TO GET A CLOSE VIEW
OF THE TEACHER ON
SCREEN.

NARRATOR: (SYNC) And one of the things television does is to enhance the impact and the clarity of things taught . . . through effective technical presentation.

The advantage which comes most readily to mind . . . whenever television teaching is mentioned . . . is the opportunity for close-up observation . . .

18. ECU. ROCK BEING
BROKEN BY HAMMER.
TEACHER'S HANDS
SHOWING LAYERED
STRUCTURE OF ROCK.

NARRATOR: (VO) Every child can see.

"A front-row seat for every pupil," we're fond of claiming. But this is better than a front-row seat. It is detail . . . not only life-size...but larger than life . . . for every pair of eyes . . . in any part of the room . . .

Cut to:

19. LS. TEACHER PROCEEDING
WITH SCIENCE LESSON.
CHANGE OF ACTIVITY TO
MOTIVATE CHANGE IN
POINT OF VIEW.

NARRATOR: (VO) Television also can change the point of view...and quickly...

VIDEO

AUDIO

-
- NARRATOR: (VO) Without ever having to move from his seat...or shift position in the slightest... each pupil is offered...by television...the best possible vantage point for the material to be seen.
20. MS. NARRATOR IN CONTROL ROOM . . . INDICATING SWITCHER. NARRATOR: (SYNC) It is this rapid flexibility . . .
21. CU. NARRATOR'S FINGER ON SWITCHER BUTTON. NARRATOR: (SYNC) This finger-tip control of viewpoint. . .
22. MS. MONITOR WITH DON WEISMANN IN ART LESSON SEQUENCE. WEISMANN TO SIDE FOREGROUND. "MEXICAN IDIOM" IN BG. NARRATOR: (VO) Which heightens television's capacity for directing attention and enhancing concentration...
23. FULL SCREEN . . . WEISMANN WITH PAINTING. DR. WEISMANN: (SYNC) (FADE IN) . . . these qualities of multiplicity, richness, and the cohesiveness of the whole which affect us first . . . and which . . . having affected us . . . remain with us to condition our subsequent perception of the relevant parts.
- ZOOM IN TO MAXIMUM CU OF HEAD OF CHRIST DR. WEISMANN: (SYNC) In this detail of the head of Christ . . . we are made aware of the specific details of the face.

VIDEO	AUDIO
PAN DOWNWARD	<u>DR. WEISMANN:</u> (SYNC) And when we move our eyes downward...we see that the neck of Christ joins with...or turns into...the body of a serpent.
EMPHASIS ON SERPENT	The serpent is, in fact, symbolic of the Aztec god Quetzlcoatl. This interweaving of Christian and Aztec symbols amounts to a visual metaphor of the process of acculturation in 16th-century Mexico.
ZOOM OUT TO DR. WEISMANN WITH LESSON ON SCREEN	Likewise, if we look to another area of "Mexican Idiom"... (FADE UNDER NARRATOR) the high central area showing the head of an idol... <u>NARRATOR:</u> (VO) But whatever the vantage point...from whatever angle each student is getting his best possible view of the materials to be studied...
24. CU. DR. WEISMANN. EMPHASIZE EYE CONTACT	<u>NARRATOR:</u> (VO) Always he is given the feeling that he is the one...and the only one...in the room...to whom the television teacher is talking.
25. REACTION SHOT. CU. ONE HIGH SCHOOL STUDENT'S FACE... LOOKING STRAIGHT INTO CAMERA.	<u>NARRATOR:</u> (VO) This one-to-one, personal relationship...establishing by direct eye contact... is one of television's most gratifying contributions.

VIDEO

AUDIO

26. CU. WEISMANN. EMPHASIZE
EYE CONTACT.

NARRATOR: (VO) By looking into the camera lens...this teacher is looking right into the eyes of every SINGLE student in the classroom...just as he is looking into your eyes right now.

Transition to:

27. MS. JANET McGAUGHEY
ON TELEVISION SCREEN
WITH ART WORK SKYLINE.
(SOUND OUT)

NARRATOR: (VO) To the creative teacher on screen, television offers another technical gift... the ability to reinforce important points through superimposition...

28. CU. ART WORK SKYLINE

JANET McGAUGHEY: (VO) Let's see what we mean...when we call melody the "skyline of music." Here is an artist's impression of a big city's skyline.

CAMERA FOLLOWS AS
JANET McGAUGHEY'S
POINTER INDICATES THE
SKYLINE ITEMS SHE IS
MENTIONING.

Here is something which looks like a church with a steeple. And here is that very same shape again.

Each of them has a sort of pyramid shape to the right of it...but the second one...see?... is much taller and more pointed looking.

This third mass looks like a big office building.

VIDEOAUDIO

SUPER MUSICAL NOTATION
OF AFTON WATER.

CAMERA FOLLOWS AS JANET
McGAUGHEY'S POINTER
INDICATES THE MUSICAL
NOTATION CONTOURS SHE
MENTIONS.

INDICATES HIGH POINT
WITH SHARP DROP

JANET McGAUGHEY: (VO) (CONTINUED) The
shape on the far right is big, too, but quite
different from the first one.

Now...keeping in mind our city skyline...let's
see if we can recognize these same contours in
something else we know.

JANET McGAUGHEY: (VO) The musical notation
of "Afton Water."

JANET McGAUGHEY: (VO) Here are the two
identical patterns which looked like steepled
churches...

Here is the little pyramid...

And the big pyramid...

And here are the two large masses which were
so contrasted in shape.

Now, what is the most dramatic point in our
city skyline? Is it this last high point (FADING)
with the sharp drop after it?

VIDEO

AUDIO

FADE OUT

FADE IN

29. TEACHER ON SCREEN.
LINE DRAWING OF
CHARACTER FROM
NOVEL IN UPPER BG
(SOUND OUT)

CAMERA MOVES TO
EMPHASIZE LINE DRAWING
OF NOVEL CHARACTER.

FIGURE OF CHARACTER
DRAWING...BY MEANS OF
SPLIT SCREEN...SEEN SIDE
BY SIDE WITH ANOTHER
(IDENTICAL) FIGURE OF
CHARACTER DRAWING.

SLOWLY AND GRADUALLY
FUSE THE TWO IMAGES

NARRATOR: (VO) To keep youngsters aware of
the important relationships which bring order to
learning...television offers its teachers another
effective presentation tool: the split screen...

ENGLISH TEACHER: (SYNC) What we want to
illustrate right now is a principle in literature...
a principle called "rhythm." Another word for it
is "repetition." ...as you read a novel, for
example...you encounter a figure. It may be a
person...such as the one on the screen before
you...a character in the action.

It may be an idea. It may be an image.

As you read on...possibly a hundred pages later...
you encounter a second person...a second idea...
a second image...similar to the one you first saw.

Now...as you become aware of the similarity between
the first figure and the second...between the two

VIDEOAUDIO

HOLD ON FUSED IMAGES

WE CONTINUE TO SEE THE
FUSED IMAGES ON THE
SCREEN.

FADE OUT ENGLISH LESSON

FADE IN ON-THE-SPOT SCENE
OF LEGISLATIVE DEBATE OR
PUBLIC HEARING ON A BILL
(SOUND OUT)

Transition to:

30. NARRATOR IN CONTROL ROOM

ENGLISH TEACHER: (SYNC) (CONTINUED)

persons...or ideas...or images...the pages in
between fade away...and the two figures begin
to merge in your mind. They begin to fuse.

And what happens when this takes place? There
comes to you a sense of unity in the novel...an
over-all impression of wholeness. (FADING)
Moreover, as the second figure superimposes itself
upon the first...

NARRATOR: (VO) Because its technical processes
are flexible...direct...and expedient...

television can transfer reality quickly to the
screen...bringing events into the classroom with
the sparkle of immediacy still upon them.

SOUND UP OF LEGISLATIVE DEBATE OR PUBLIC
HEARING IN PROGRESS. UNSCRIPTED. RECORDED
DURING NEXT SESSION OF LEGISLATURE.

NARRATOR: (SYNC) As a technical resource,
television time and again demonstrates its impressive
capacity for bringing the materials of learning into

VIDEO

AUDIO

31. CHILDREN'S FACES IN CLASSROOM...WATCHING TELEVISION LESSON.

Dissolve to:

32. MCU. SMALL GROUP (FROM ENTIRE CLASS) OF HIGH SCHOOL STUDENTS' FACES WATCHING TELEVISION LESSONS.
33. LS ON TELEVISION SCREEN. OTHELLO-IAGO SCENE. ONE ACTOR PLAYING BOTH PARTS. LIGHTING DESIGNED TO LEAVE ONE SIDE OF HIS FACE DARK...THE OTHER SIDE LIGHT. AS THE MOOR SPEAKS, CAMERA SHOOT FROM DARK SIDE. AS IAGO SPEAKS, WE SEE ACTOR FROM LIGHT SIDE OF FACE. (SOUND OUT UNTIL NARRATOR'S COMMENT CONCLUDED.)
34. MS OF ACTOR ON DARK SIDE

NARRATOR: (SYNC) (CONTINUED) clear, close, immediate, and meaningful focus for the children in the classroom. But it can do more.

NARRATOR: (VO) Television can stretch the child himself...extending his experience in a whole variety of ways for a whole variety of reasons.

NARRATOR: (VO) It may be desirable, for instance, to heighten the interest and involvement of high school students in a dynamic human interplay from a Shakespearian drama...

NARRATOR: (VO) To this assignment...television brings its unique capacities...in a simple but original presentation...a presentation which could not be duplicated effectively on the stage or in the classroom.

OTHELLO: Thou dost conspire against thy
friend, Iago,
If thou but think'st him wrong'd and makest
his ear

A stranger to thy thoughts.

VIDEO

AUDIO

35. MS OF ACTOR ON LIGHT SIDE

IAGO: I do beseech you. . . .

Though I perchance am vicious in my guess,
As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not--that your wisdom
yet,
From one that so imperfectly conceits,
Would take no notice, nor build yourself a
trouble
Out of his scattering and unsure observance.
It were not for your quiet nor your good,
Nor for my manhood, honesty, or wisdom,
To let you know my thoughts.

36. MS OF ACTOR ON DARK SIDE

OTHELLO: What dost thou mean?

37. MS OF ACTOR ON LIGHT SIDE

IAGO: Good name in man and woman, dear my
lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis
something, nothing;
'Twas mine, 'tis his, and has been slave
to thousands.

VIDEOAUDIO

Transition to:

38. STUDENTS IN LIBRARY

IAGO: (CONTINUED)

But he that filches from me my good name

Robs me of that which not enriches him

And makes me poor indeed.

Transition to:

39. TIPPY THE CAREFUL
CLOWN. ON TIPPY SET.

NARRATOR: (VO) Such dramatic fare...

served efficiently and palatably by a wise

use of the medium...might well whet young

appetites for more knowledge, for deeper

insights, for further savoring of literary flavor.

NARRATOR: (VO) If very young children are to

move from being cared for...into taking care of

themselves...a safety lesson at their level on

television may help to modify old attitudes...

create new ones...

NORRIS DOMINGUE IN
TIPPY MIME ROUTINE
FROM TIPPY PROGRAM.

TIPPY NARRATOR: (VO)

When stepping up...

or stepping down...

Don't watch your feet! Instead...

Take care! Be wise! And use your eyes

To watch the step ahead!

VIDEOAUDIO

TIPPY NARRATOR: (VO) (CONTINUED)

There may be skates...

or marbles...

Or a sneaky baseball bat.

First thing you know...

You've stubbed your toe...

And after that...you're flat!

TRICYCLE SAILS ACROSS

Look out for trikes...

BICYCLE SAILS ACROSS

Look out for bikes...

Look out for cars that zip!

SOUND: WHUSH AND CAR HORN

TIPPY NARRATOR: (VO)

Before you put

One single foot...

Remember Tippy's TIP!

TIPPY SHOWS TIP:
"WATCH YOUR STEP!"

WATCH YOUR STEP!

You will, won't you?

VIDEO

AUDIO

Transition to:

40. INTERIOR. STUDIO.
DANCERS' AREA.
TWO DANCERS (DEDI
AND CAL) IN
RENAISSANCE DANCE.

(MUSIC: ACCOMPANIMENT FOR RENAISSANCE
DANCE. WHEN NARRATOR SPEAKS,
FADE MUSIC BACK SLIGHTLY. TAKE
OUT AS DANCE ENDS.)

AS DANCERS CONTINUE,
CAMERA MOVES TO PICK
UP SHIRLEE DODGE AND
PAUL REINHARDT IN LEFT
FOREGROUND. DANCERS
STILL SEEN IN RIGHT BG.

NARRATOR: (VO) Television can extend a
student's experience by enabling him to meet
resource people he could not meet otherwise.

With technical ease, the camera may usher
thousands of students into a discussion of costume
and choreography by authorities who would never
be able to visit individual classrooms...

41. TWO SHOT FAVORING
SHIRLEE. DANCERS IN BG.

SHIRLEE: (SYNC) The dances of the Renaissance
could be either vigorous or sedate...but the dancer
was always working from a Doric spine...

42. TWO SHOT...FAVORING
PAUL REINHARDT.

DANCE IS ENDING.
DANCERS WILL HOLD IN
DANCE POSITION.

PAUL: (SYNC) And we costume for this period
by allowing this kind of movement to happen...
or by forcing it to happen...

For instance...

VIDEO

AUDIO

43. FULL SHOT. MALE DANCER.

DANCER ILLUSTRATES
POINTS PAUL IS MAKING

CAMERA ON UPPER TORSO.
EMPHASIS ON ARM AND
ARMHOLE.

CAMERA TILTS DOWN TO
MALE DANCER'S FEET.

CAMERA MOVES UP TO
TORSO.

CAMERA MOVES TO
FEMALE DANCER

Dissolve to:

44. MATCHED SHOT.
CORSET GIRL.

PAUL: (VO) The male of the Renaissance

fenced...danced...rode...with his hand on
his hip. The elbow was always up.

Now...in dressing this man...we allow his
arms to come up by tailoring his arms high...
by cutting his armhold high.

Because intricate foot work must go on beneath
this rigid edifice...we don't put the dancer in
anything that will clutter up the leg.

But to make sure the activity does not ascend,
we fit and bond the bodice with a doublet
which will not let it bend.

And to match this dancer with a partner equally
immobile...we provide for the Renaissance lady
not only rigidity in her outer garments...

PAUL: (VO) But we also corset her firmly and
unbendingly underneath.

VIDEO

AUDIO

45. TWO SHOT...FAVORING
SHIRLEE

CONTEMPORARY DANCERS
IN BACKGROUND. CHESTER
AND RICK IN LEOTARDS.
DEMONSTRATING CONTEM-
PORARY DANCE MOVEMENTS.

CAMERA MOVES TO LOSE
SHIRLEE AND PAUL AND
COME IN ON DANCERS.

FADE OUT

FADE IN

46. DOOR. BIOLOGICAL
LABORATORIES.
CAMERA APPROACHES
DOOR.

DISSOLVE THROUGH DOOR
TO LABORATORIES BEYOND.

CAMERA MOVES THROUGH
LAB TO GIVE VIEW OF
ELECTRON MICROSCOPE.

CAMERA MOVES TO PICK UP
DR. ARNOTT STANDING
NEAR THE ELECTRON
MICROSCOPE. HE IS COM-
PLETING DESCRIPTION OF
MICROSCOPE. (SOUND
OUT UNTIL NARRATOR FINISHES.)

SHIRLEE: (SYNC) In our own flexible and
unfettered times...the dancer moves with great
freedom...expressing...kinesthetically...the
unrestricted mobility of this contemporary period.

SHIRLEE: (VO) As contrasted with the Renaissance
dance, here the movement starts in the torso and
spreads out. The only limits to mobility are set
by the structure (FADING) of the body itself.

NARRATOR: (VO) Just as television can dissolve
time and distance, bringing into the classroom rich
resources not normally available...so it can extend
the experience of the classroom in another way. To
familiarize the students with up-to-date methodology...
to offer access to places where they could not other-
wise go...television can transport thousands of
students at the same time to the same small and
inaccessible place.

VIDEO

AUDIO

- DR. ARNOTT EXHIBITS
GRID BOX
- CAMERA IN CLOSE ON
GRID BOX. DR. ARNOTT
OPENS BOX TO REVEAL
GRIDS INSIDE.
- DR. ARNOTT'S HAND...
WITH FORCEPS...PICKS
UP CORN ROOT TIP GRID.
47. MCU. DR. ARNOTT WITH
GRID IN FORCEPS.
48. MLS. DR. ARNOTT...
WITH SPECIMEN...
MOVES TO MICROSCOPE
AND INSERTS SPECIMEN.
49. CU. DR. ARNOTT
INSERTING GRID.
50. CU. LARGE PICTURE
OF MICROSCOPE IMAGE.

DR. ARNOTT: (SYNC) (FADING IN) The
chief advantage to our electron microscope is
the very much higher resolution of the image seen.

In this grid box we keep our specimens for this
rather large microscope...

As you see, they are on very small round
grids...or screens.

With our forceps...let's pick up a grid...a
specimen...of corn root tip...

DR. ARNOTT: (SYNC) We must take great care
in handling our tiny specimen...

DR. ARNOTT: (SYNC) We move to the microscope
and insert the grid.

DR. ARNOTT: (SYNC) With our grid in place,
and after we had evacuated the microscope
column...we would then be able to turn on the
microscope...and this is what we would expect
to see. (FADING) Notice the fine resolution...

VIDEOAUDIO

Transition to

51. MS. NARRATOR IN FOREGROUND. THIRD GRADE CLASS WATCHING TELEVISION LESSON IN BACKGROUND.

CAMERA MOVES TO LOSE NARRATOR AND COME IN ON CLASS WATCHING TELEVISION LESSON.

52. ANOTHER ANGLE. PUPILS VIEWING TELEVISION LESSON.

53. TELEVISION TEACHER (FULL SCREEN)
(THIRD GRADE LANGUAGE ARTS)

INDICATES WORD ON SET PIECE: "CUB"

54. CU. WORD ON SET PIECE: "CUB"

55. MS PUPILS IN CLASSROOM REACTION SHOT

NARRATOR: (SYNC) However stimulating it is...with television's help...to welcome exciting visitors into the classroom...or to visit hard-to-reach places for observation of new things...

NARRATOR: (VO) There are areas of learning in which the pupils must be directly involved. Here, too, television has a helpful contribution to make... with presentations designed to improve pupil skills...

TV TEACHER (TGLA): (SYNC) We need to be good word detectives to figure out new words when we read. One clue a sharp word detective should learn to spot right away is the MAGIC E. Let me show you what I mean by the MAGIC E.

Look at this word.

TV TEACHER (TGLA): (VO) The word is "Cub"
Will you say it with me?

TV TEACHER AND PUPILS: Cub

VIDEOAUDIO

56. TEACHER'S FINGER OR
POINTER POINTS TO
THE LETTERS MENTIONED

TV TEACHER (TGLA): (VO) The vowel...as
we see...is between the consonants "c" and
"b"... The vowel sound is short "u" sound...
Cub...Let's read together.

57. CU. PICTURE OF MAN
WITH BEAR CUB...
APPEARS ON SET PIECE.

SENTENCES APPEAR UNDER
PICTURES:

THE MAN HAS A CUB
THE CUB IS A BEAR CUB.

TEACHER'S FINGER OR
POINTER INDICATES FIRST
SENTENCE.

TV TEACHER AND PUPILS: The man has a cub.

58. REACTION SHOT. PUPILS
IN CLASSROOM.

TV TEACHER AND PUPILS: The cub is a bear cub.

59. TV TEACHER ON SCREEN

TV TEACHER (TGLA): (SYNC) Let's see what
happens when we add an "e" to this word.

60. CU. WORD "CUB" ON
SET PIECE. "E" APPEARS...
TO MAKE WORD "CUBE"

61. CU. PICTURE OF MAN WITH
ICE CUBE.

TV TEACHER (TGLA) (VO): Now the picture has
changed.

SENTENCES APPEAR
UNDER PICTURE:

"THE MAN HAS A CUBE."
"THE CUBE IS AN ICE CUBE."

VIDEO

AUDIO

TEACHER'S POINTER OR
FINGER INDICATES
FIRST SENTENCE.

TV TEACHER (TGLA): (VO) The man has a cube.
Let's read the next sentence together.

TEACHER'S POINTER OR
FINGER INDICATES
SECOND SENTENCE.

TV TEACHER AND PUPILS: The cube is an ice
cube.

62. REACTION SHOT.
PUPILS IN CLASSROOM

TV TEACHER (TGLA): (VO) The "e" changed the
word like magic...from what?

63. CU. WORD "CUB" ON
SET PIECE

PUPILS: (VO) Cub...

64. CU. "E" ADDED TO
WORD "CUB" TO MAKE
"CUBE"

TV TEACHER: (TGLA) (VO) To what?

65. REACTION SHOT. PUPILS
IN CLASSROOM.

TV TEACHER: (TGLA): (VO) The vowel is no
longer a short vowel sound. Now the vowel says
its name: "U." The "e" says nothing at all.

66. ANOTHER ANGLE. PUPILS
IN CLASSROOM.

It is silent...but it makes the "U" say its name.

67. TV TEACHER ON SCREEN

TV TEACHER (TGLA): Let's be good word detectives,
now, and see if we can find the Magic "E" in some
other sentences...

68. CU. TWO SENTENCES.
"BOB WORE A CAP."
"RED RIDING HOOD WORE
A CAPE."

TV TEACHER (TGLA): (VO) There is a Magic E
in one of these sentences. Can you tell your
teacher where you find it?

(CLASSROOM SOUND OUT)

VIDEO

AUDIO

69. THIRD GRADE CLASSROOM.
A NUMBER OF STUDENTS
RAISE HANDS.

70. MCU. CLASSROOM TEACHER.
CALLS ON ONE CHILD.

71. CHILD ANSWERS TV
TEACHER'S QUESTION.

Dissolve to:

72. DR. GINASCOL ON SCREEN.

NARRATOR: (VO) In this and other regular classrooms, television can make a variety of contributions. But it can be helpful, too, in specialized areas...providing learning opportunity for groups of youngsters who have very special needs and interests...

NARRATOR: (VO) An introduction to philosophy, perhaps...for high school seniors who can benefit from an advanced or even a beginning college course...

DR. GINASCOL: (SYNC) (FADE IN) Our explorations, then, will be dedicated to the notion that your right to question is limited only by your equal responsibility to search seriously and honestly for answers. Here, I think, is where philosophic discipline can be of help to you. Not with answers, no! But with intellectual and moral techniques by which to encourage and guide you. How? By prodding you in the fine human art of disentangling and tempering your emotions...by

VIDEO

AUDIO

DR. GINASCOLI: (SYNC) (CONTINUED)

helping you to articulate ideas that at first are only vaguely felt...by introducing to you some of the ideas worked out by our most impressive philosophers, scientists, and theologians...by urging you to examine these ideas until you are clear about them...to compare them until you see what difference one or the other would make if you chose to organize your life around it. And...finally...by helping you overcome the strong dichotomies we all have for new ideas...because we are always partly ignorant...because ignorance generates fear...and because old ideas make us feel more comfortable, more secure.

Dissolve to:

73. CU. STUDENT'S PAPER.
OVER SHOULDER SHOT.
STUDENT HAS DRAWN
LINES FROM POINT O TO
POINT X ON EACH OF
THREE FIGURES. HE IS
DRAWING THE LINE ON
THE FOURTH FIGURE.

NARRATOR: (VO) To extremely bright grade school children television may bring the heightened stimulus of an exciting area in mathematics...

TV TOPOLOGY TEACHER: (VO) These lines are telling us something about closed curves...

VIDEO

AUDIO

74. MLS. TV TOPOLOGY TEACHER AT CHALK BOARD...SHOWING LINES ON SAME FOUR FIGURES. CAMERA FOLLOWS AS TEACHER MOVES TO ADJACENT SECTION OF CHALKBOARD WHERE THE SECOND PROBLEM OF THE CALIPH'S DAUGHTER ENIGMA IS SET UP.

TV TOPOLOGY TEACHER: (SYNC) And they may be telling us whether the Caliph's daughter married a clever Persian suitor...or went through life as an old maid.

Here we are...with the work we've already done on the Caliph's second problem.

75. CU. CALIPH'S SECOND PROBLEM...WITH LINES CONNECTING 1 and 1 AND 2 AND 2. TV TEACHER INDICATES THE POINTS MENTIONED.

TV TOPOLOGY TEACHER: (SYNC) We've connected like numbers 1 and 1 with this line. We've connected like numbers 2 and 2 with this tricky line. Now... the question is...shall we keep on drawing line after line after line...in a trial-and-error effort to win the young lady's hand...

76. TOPOLOGY TEACHER ON SCREEN.

TV TOPOLOGY TEACHER: (SYNC) Or shall we let topology give us a quick decision. I tell you what...

77. CU. CALIPH'S SECOND PROBLEM. TV TEACHER SHADES IN AREAS.

TV TOPOLOGY TEACHER: (SYNC) Suppose we shade in this area between the connecting lines. You shade it on your paper (FADING) while I shade it here...

VIDEO

AUDIO

Transition to:

78. BIG WORD COVER WITH WINDOWS FOR SMALL WORDS. BIG WORD ON COVER IS "SOON" TEACHER'S HAND OPENS ONE WINDOW...TO REVEAL "SO". TEACHER MASKS OFF "ON" IN BIG WORD TO REVEAL ONLY "SO."

NARRATOR: (VO) For the mentally retarded child, it is essential to use repetition in a variety of situations. To assist the classroom teacher with the never-ending task of repeating essential material in new ways.

79. MS. TEACHER TURNS TO WRITE ON CHART THE LITTLE WORD "SO" BY THE BIG WORD "SOON"

NOTE: The TV Teacher's Chart is headed:

LITTLE WORDS HIDE IN BIG WORDS

And it reads...so far...

WEATHER WINTER BASKET SOON FEATHER MOTHER FATHER GRAND GRANDMOTHER

we	win	ask	so
eat			
at	in	as	
he			
her			
the			

80. CU. LITTLE WORD "SO" BY BIG WORD "SOON" TEACHER INDICATES WORDS AS SHE MENTIONS EACH.

TV TEACHER (MRL): (SYNC) There, now, We found this little word "so" hiding in our big word, "soon."

VIDEO

AUDIO

81. MS. TV TEACHER.
MOVES BACK TO BIG
WORD COVER.

TV TEACHER (MRL): (SYNC) Let's look again
at our big word... "soon"... to see if any other
little words may be hiding in that big word.

82. CU. BIG WORD COVER.
TEACHER'S HAND OPENS
SECOND LITTLE WINDOW.
WORD "ON" IS REVEALED.

TV TEACHER (MRL): (SYNC) Here's another
little window in our big word, "soon." We
open it and what do we see hiding there?
"O--n." "On." Is that a little word we know?

83. MCU. TV TEACHER MASKS
OFF "SO" IN BIG WORD
"SOON" ON COVER... TO
SHOW LITTLE WORD "ON"

TV TEACHER (MRL): (SYNC) Can you see that it
is hiding in our big word?

84. MS. TEACHER MOVES TO
CHART.

TV TEACHER (MRL): (SYNC) We've found another
little word... "on"... hiding in our big word,
"soon"... haven't we? So let's write it down.

85. CU. TEACHER'S HAND
WRITING ON CHART..
THE LITTLE WORD "ON"
UNDER THE BIG WORD
"SOON"

TV TEACHER (MRL): (SYNC) I'll write it on
my chart... while you write it (FADING) on
your paper...

Transition to:

86. CU. CALENDAR SNAKE
WITH NUMBERED SEGMENTS.

NARRATOR: (VO) And for the children soon to
enter first grade, television offers a helping hand...
perhaps in the readiness area of calendar work.

VIDEO

AUDIO

87. MCU. KINDERGARTEN
TV TEACHER.
STANDING BY SNAKE
PICTURE...WITH SEG-
MENTS FOR DAYS OF
MONTH. SEGMENTS
ARE NUMBERED.

CAMERA BEGINS SLOW PAN
DOWN TO CALENDAR BENEATH
THE SNAKE PICTURE.

88. CU. NAME OF MONTH
ON CALENDAR.

TEACHER POINTS OUT
LETTERS AS SHE SPELLS

FADE OUT

FADE IN

89. MS. NARRATOR IN
CONTROL ROOM.

TV TEACHER (KINDERGARTEN): This snake has

outgrown his old skin and needs a new one...

a bright and shiny one for Spring. Each day

that we do will help this snake to shed his old skin.

We'll get him his new skin little by little each day

as we use the calendar.

Since we are starting a brand new month...we

had better talk about its name. Here it is up

here. Let me spell it for you.

M...A...R...C...H. It says "MARCH."

Say it with me. "MARCH." Now...let's read

the numbers (FADING) which stand for this year...

NARRATOR: (SYNC) We have shown you a few

examples of the varied resources which television

can bring to the classrooms.

VIDEO

AUDIO

CAMERA MOVES PAST
NARRATOR TO ONE OF
THE CONTROL ROOM
MONITORS...

90. EXCERPT FROM SCIENCE
LESSON. CLOSE UP
VIEW OF ROCK FORMA-
TION. (OR FROM ART
LESSON)

SUPER WORDS:
"EFFECTIVE TECHNICAL
PRESENTATION"

CAMERA PANS TO NEXT
MONITOR

91. EXCERPT FROM COSTUME
AND CHOREOGRAPHY.
(OR FROM "OTHELLO"
OR FROM ELECTRON
MICROSCOPE)

SUPER WORDS: "EXTENSION
OF EXPERIENCE"

CAMERA PANS TO NEXT
MONITOR.

92. EXCERPT FROM TOPOLOGY
(OR FROM PRE-SCHOOL)

SUPER WORDS: "SPECIAL
PUPIL GROUPS"

93. MS. NARRATOR IN
CONTROL ROOM

NARRATOR: (SYNC) (CONTINUED)

As we have sampled this instructional fare, the
excerpts of television lessons have offered you
capsule illustrations of the ways in which television
can make its contributions to learning...

SOUND OF EXCERPT UP

SOUND OF EXCERPT HEARD

SOUND OF EXCERPT HEARD

NARRATOR: (SYNC) These short portions of
longer television lessons reflect the learning

VIDEOAUDIO

CAMERA MOVES IN ON
FOURTH MONITOR IN
THE CONTROL ROOM.

94. EXCERPT FROM
"SKYLINE OF MUSIC"
(OR OTHER STRONG
TEACHING EXAMPLE
NOT USED IN OTHER
RECAP)

95. DISSOLVE FROM SKYLINE
IN MUSIC EXAMPLE TO
CITY SKYLINE SEEN AT
BEGINNING OF FILM.

96. DISSOLVE TO SCENE OF
SCHOOL WITH CHILDREN
ARRIVING SEEN AT
BEGINNING OF FILM

97. DISSOLVE TO TELEVISION
ANTENNAS AGAINST SKYLINE,
SEEN EARLIER IN FILM.

98. CAMERA MOVES DOWN ONE
TELEVISION ANTENNA TO
SCHOOL.

NARRATOR: (SYNC) (CONTINUED)

opportunities which television offers. It offers
as well assistance in improving the quality of
teaching...through demonstration and observation...
through example incorporating the best of
teaching practices.

NARRATOR: (OFF SCREEN) Some of the things
which television brings to the classroom.

NARRATOR: (OFF SCREEN) May be useful to
you and your colleagues in your school system...
or in your classroom...as you work to solve your
problems...to move closer to your goals.

NARRATOR: (OFF SCREEN) But its usefulness
will be greatest if television in the classroom is
seen in its proper context...as a relatively new
technology...which may be enlisted for instruction...

VIDEOAUDIO

Dissolve to:

99. CLASSROOM INTERIOR.

NARRATOR: (OFF SCREEN) As another in a long
line of efforts to improve the most important
thing in the classroom...learning.

CREDITS OVER FULL CLASS-
ROOM SCENE.

Classroom Sounds in Background

Fade in

or
Closing Music

Presented by
U. S. Department of Health, Education and Welfare

Dissolve to:

Office of Education
Division of Educational Research

Dissolve to:

Films in this series are:

1. What Television Brings to the Classroom
2. Role of the Classroom Teacher
3. Preparing the Television Lesson
4. Promising Practices
5. A Case Study in the Elementary School
6. Examples in the Secondary School

Dissolve to:

Producer-Director Earl J. Miller
Researcher-Writer Marye D. Benjamin

Dissolve to:

Produced
for
The National Association of Educational Broadcasters
by
Radio-Television-Film
The University of Texas

VIDEO

AUDIO

Dissolve to:

Pursuant to a contract with the
U. S. Office of Education under the provisions of Title VII
of the National Defense Education Act

Dissolve to:

THE END

TREATMENT

(+) JOINT VENTURE TOWARD LEARNING

(A series of kinescopes to be used with DEMONSTRATION MATERIALS OF CLASSROOM UTILIZATION OF EDUCATIONAL BROADCASTS)

KIT NO. 1

Title of
Kinescope

conceive of

(+) "HOW TO LOOK AT TELEVISION!"

UTILIZATION PROJECT

National Association of Educational Broadcasters, under a grant from Department of Health, Education, and Welfare, Office of Education

Submitted to: Clair E. Tattner, Sr.
Project Director

By: Marye D. Benjamin
Writer

Treatment for
KIT NO. 1 - KINSCOPE

"HOW TO LOOK AT TELEVISION!"

History of educational broadcasting from early days of radio to present-day uses of television. The context in which television comes to education: its antecedents and its relationships to these antecedents. Ways in which television reinforces and changes educational tradition. Research conclusions. Foundation and government support.

The Story of the Program

This is a treatment. By its very nature, it should indicate at some length and to a considerable degree of specificity just how we propose to "treat" this subject and this (these) programs.

Basically, we intend the treatment to reflect respect and full cognizance of the deep-lying principles and precepts involved. But we intend further to imbue it with the characteristics which have been isolated (or at least intimated!) as contributing the effective presentation. While eschewing devices so "cute," so "coony," so self-conscious, so labored that they dilute our message, we do want to avoid the heavy-handed "tablets of stone" approach. We hope to steer at least moderately clear of the measured tread of the narcissistic academic, too mesmerized by his own ponderous tempo to be concerned with the "frivolities" of pace, impact, variety, and the refreshing tang of surprise.

As we all know, when we stop to think about it, the mind, like the body, cannot maintain an imposed, mechanical, and sustained

pattern of activity without forfeiting the sharp edges of its awarenesses. Like the body it needs to vary its pace, to idle a while after a concentrated demand on its energies, to pant after a stiff pull, to relax after a mobilizing stretch. It needs to lean a while on simplicity after straining up the slopes of complexity. And it needs, now and then, to be pampered with the familiar, after a rigorous encounter with the new and the strange.

We have it in mind, then, to design this treatment (and those for the other kits) along these lines. And we hope that the writer of the finished script will see fit to go along with this approach. We hope, but we won't be sticky about it. Every writer is at his most comfortable best in his own way, with his own nuances of attack.

One further understanding, in general, before we approach the specific presentation of this particular program:

These programs by precept should bear out some of the things we are emphasizing about instructional television and its contributions to and utilization toward (better still, its efficacious involvement in) the learning process. For instance:

Program 1, in its own presentation, should invoke the principles and processes of learning, by reminding the viewers of the nature of these principles and processes, by overt application of these principles and processes in this situation where the viewing teacher has assumed the role of learner.

*Refer to Carpenter's speech
to NAEP conference*

Program 1, in its own presentation, should reflect television not only as a medium in its own right, but also as a device which uniquely can transmit sound, live images, film, print, slides, charts, etc., and thus can serve as a distribution system for all other media. (The distributive aspects of television's contribution should be kept constantly in mind in the PRODUCTION of this program. Where, in the treatment, choice is necessarily allowed in the method of presentation when the kinescope (or film) reaches production, those who prepare the production should see to it that the presentation techniques encompass the greatest possible variety of the communications resources used in instruction.)

The programs, in their own presentation, should reflect television's important stature as a new kind of linkage from one classroom to another, to laboratories, and to other parts of the world outside the classroom.

The programs, wherever possible, should have in them opportunities for active involvement of the teachers viewing the kinescopes.

In other words, we should be practicing while we are preaching.

In the processes of the workshop, for instance, it would reinforce these presentations if attention of the teachers should be called to the nature of the program being seen, the context in which it is being used, and the reasons for its being used in this way. Some of the principles of utilization can be hammered home by insuring

that the teachers present in the class or at the workshop see themselves as students in a potential learning experience. What is the size of the group watching this kinescope? Why is it this size? What is the nature of the material being offered by television in this instance? Why is it being offered in this way? What utilization procedures do they see as best reinforcing and extending the content toward efficient learning in line with the objectives? For instance, what points need extending, and what methods of extension would prove most effective? What aspects need clarification, and what, from the standpoint of learning, would they consider the best method of clarifying these?

Teachers might be asked to evaluate these programs themselves in terms of pace, length, amount of material, use of visuals. What did this program offer from the standpoint of information? Of insight? Did it demonstrate skills? Did it contribute to change of attitude or value? If so, how? If not, why not? *no chance of this!*

What activities does it suggest for reinforcing the basic concepts? What are these basic concepts? Can the viewers tell? Do they feel they were properly prepared for the viewing of this program? Were the goals made clear? Did it start where they are? How do they feel about the social context in which it was viewed? Can they suggest a more efficacious context?

How about motivation? Were they motivated to watch the program in the first place? To follow it through to its conclusion? To continue activities toward learning after the program ended? If so, how was this done? If not, how could it be done?

Did they have any questions during the program? Did the lack of opportunity to ask these during the presentation interfere with subsequent involvement by inducing frustration, blocking understanding, producing confusion, reducing attention?

And so on. It wouldn't be too far afield, perhaps, to arrange for some of the viewing teachers to cast themselves, during the presentation, in the role of the classroom teacher, noting the reactions of the "students," the high and low points of attention and interest, the points for future clarification or extension. Do these agree with what the "students" themselves report?

KIND OF PRINTED LECTURE. BEGINNING OF KINESCOPE (OR FILM).

Now for what they're to see. Mindful of Clair's and Lew's admonitions about opening a chasm or developing a moat around the television receiver and thus between it and the classroom procedures with a "big" opening...we just begin. (While I don't know any way of doing this so surreptitiously that the viewers, like the familiar lighthouse keeper, won't be aware its on until they notice it's off...we can be pretty quiet about it.)

So...with no music and no titles and no indication that anything untoward is on the way....we suddenly involve the viewers with the screen in a little snide of thematic apperception:

On the screen...and filling it...comes a picture of a teacher face to face with a television set. She (or he) (and this should be no more than a bust shot...probably even a not-too-close closeup) is caught in a moment of overt emotion...head flying to mouth in an expression too full of possibilities to be immediately and directly recognizable.

*How about
demonstration of
teacher needs
not use a TV set
but work with
the way students
with the teacher?*

And the Narrator (off-screen) says:

NARR: Suppose I tell you that this teacher has just met television in his (her) school system? What, in your opinion, does his face reveal?

Surprise?

Pleasure?

Anxiety?

Hostility?

Outrage?

Shock?

Tingling anticipation?

Or shattering despair?

Can you think why he might feel this way?

Can you think why you might think he does?

And how does the television set feel about the teacher?

Oh, you don't want to try that one. "Because it's silly."

Just please remember that, will you?

All right, then. How about this?

We go to textured black, which turns out to be the back of a man walking away from the camera, down a school corridor, pushing a

television receiver on a mobile mount. Ahead of him, some distance off, can be seen a turn in the corridor. He might be whistling in an abstracted (but not distracting way) "Marching Along Together"... under his breath...just enough to give us a little sound with interference.* And still off-screen:

NARR: Suppose I tell you that mobile television receiver is on its way to a classroom. To become an important part of the daily instruction. If it should turn out to be YOUR classroom, how will you feel? Do you know?

Well, there are numerous ways you could feel. Some of them are valid and constructive. Some are popular but hamstringing misconceptions. Common enough, in some quarters, but limited in their scope and limiting in their effect.

Do you know what these views are? Do you know which is which?

Down the hall we see the man and the television receiver unit turn the corner. The camera starts after them, but is blocked by the Narrator, who steps into the frame...blocking our progress. (We may want to see just the "mid-section" of the Narrator and his admonitory hand here...until camera pulls back to reveal his face, as he

* After due consideration, I've decided not to deal with music in these treatments. The structure is too loose in spots, and the final production form too susceptible to on-the-spot choice, to permit any judicious application throughout. Certain places, of course, suggest musical or sound effects inevitably...such as a brief, underscoring music effect in conjunction with the reaction choices listed in the preceding sequences.

verbally reveals his identity.)

NARRATOR: Just a minute, please.

The camera pulls back a step, and the Narrator continues:

NARR: I'm _____. Sorry to stop you like this...but before we follow television into that classroom...whosoever it is...wouldn't it be a good idea to explore some of these feelings and attitudes? Mightn't it be wise to examine and define our own points of view...to check them with the views of others...perhaps even alter or "take in" or extend them a bit, if we find that's appropriate.

He turns toward a door close by, leading off the corridor where we've been immobilized (blocking the hall!)...talking as he goes...

NARR: Let's move out of the hall, shall we? And into some place that offers us a little more elbow room...and considerably more latitude for exploration and examination.

Out to resources center, where we're going to operate from now on. We pick up the Narrator coming in the door to continue our explorations.

NARR: This is a Resources center in a school which has found to its own satisfaction that variety and accessibility of resource materials go a long way to stimulate and facilitate learning.

NARR: Some people call it a "mell...into which all of the avenues of teaching and learning funnel." To me it seems more like a "family reunion"...because here... gathered together...for a showing of mutual strength... and a sharing of individual contributions...are all the generations of man's teaching and learning resources. The whole "kit and kaboodle" of devices the human brain has dreamed up so man...that compulsive communicator... can teach others what goes on inside him...can learn from others what goes on outside himself.

Narrator approaches first exhibit.⁸ Representing the "live" instrument can be something as simple as two people, sitting together, talking (inaudibly). Camera is going to let us have a good look at the supporting graphics as the Narrator speaks through these sequences.

NARR: Here's our oldest and most revered member of the communications family...the Oral Tradition. We've always had a hankering for people speaking to people... and we've been at it...hammer and tongue~~s~~...ever since the first two activators of the human vocal chord exchanged sounds face to face.

-
- "Exhibit" here refers to the graphic unit which surrounds and dramatizes each of the communications resources. Each would focus on the actual instrument, there "in person," but would supplement this with graphic materials used to the narration... using the wide variety of graphic resources that teachers use to heighten the impact of a study unit...bulletin boards, pictures, charts, drawings, mobiles, lists, flannel boards...whatever is available in production to give visual reinforcement...in an attractive and compelling way...to the points the Narrator is making.

NARR: sketchy fact and figment from memories which leaked like sieves and imaginations which embroidered like mad. Goodbye to slow-moving travelers who weren't always there to show and tell when you were there to look and listen.

Now numerous books and pages with all kinds of messages were in hand to be read when a man wished...to be put aside if he liked...to be picked up again at his choosing. Better still, the self-same symbols were there...all present...and not changed in any degree.

Came the Industrial Revolution and the steam-powered printing press...and every man with a penny quit reading his neighbor's lips and started reading his own newspaper. For the next four hundred years he kept his eyes glued to the printed page...never aware that this accessible, flexible, respected source of wisdom and pleasure had its limitations as well as its capabilities.

Then something happened...as we shall see over here!

Narrator and camera take us to the photography unit.

NARR: Our Constant Reader locked up one day and saw a photograph...taken by that new invention, the camera. Ah! Here was the real thing! Here was patent actuality... with some of the nagging doubts that sometimes assailed

HARR: the seeker for truth among the printed words.
Now a way has been known to mislead. And an artist's drawing can distort. But...man told himself naively... and with pardonable error...in a photograph nothing stood between you and absolute reality. Reality at home. Or reality from abroad, brought to him in magazines and newspapers by photoengraving.

Well, things didn't stand still for long. With his attention momentarily distracted from reading, man became aware of a disconcerting lag...

Narrator and camera are moving toward next display...the sound unit.

HARR: In extending his eyes, he had forgot his ears! Stupid, really...because now he could SEE much, much FARTHER than he could HEAR. Moreover, he could see people, places, events at his convenience...after days, weeks, even years had elapsed. But he could hear only those sounds being made HERE...and NOW. How frustrating... when the widening world was alive with exciting and instructive sound!

So he took steps to close that gap. His inventive brain applied itself further to this business of communications...and in the last three decades of the nineteenth century, it hit pay dirt three times!

HARR: Now man had:

Conversation across distance with the face-to-face feeling and the immediacy of personal presence...in this:

(THE TELEPHONE)

Easy, accessible storage for sound communication...in this:

(THE PHOTOGRAPH)

later streamlined and improved in this:

(AUBOTAPE)

And...third...inexpensive and immediate transmission of words and music and sound effects across thousands of miles...in this:

(RADIO).

But, alas! With the perversity of bread and gravy, the ear and the eye had come out uneven again. And the lag was reversed. Man could hear much SOONER than he could see. Insufferable, when the universe was a kaleidoscope of imperative and urgent sights! Sights he must see quickly for himself. Sights he must distribute and interpret for his children.

How to get sight and sound close more in tandem harness... across time...across distance...With immediacy...with ease... and without too much expense?

Narrator has arrived, while talking, at the film exhibit...with a motion picture camera and sound projector as the "live" instruments.

HARR: Film? Was that the answer? Well, almost...but not quite.

NARR: A bit long on expense. A bit short on ease. And film stabbed its toe most grievously on immediacy.

No...man wasn't there yet. The master instrument was still beyond his grasp. But look what had happened to him in the process of reaching for it!

The Narrator indicated and the camera gives us a brief reprise... a quick stabbing montage of the high-point instruments.*

NARR: Printing...photography...the telephone. The phonograph...
magnetic electronic tape. Radio broadcasting and sound film.

Taken separately, each was an exciting new communications resource, though somehow short of the ultimate aim. But taken together, they have proved to be more than that. Far more. A whole new pattern of existence...based on communications...influenced by communications...dependent upon communications. In his efforts to enlarge his own dimensions of communications man has shaped for himself a massive and complicated technological environment, which conjures up new problems even as it solves old ones.

More messages for more people in less time with greater ease at lower cost. The needs have increased and sharpened. The search has gone on.

Narrator and camera approach the television exhibit.

* There is an opportunity here for some effective animation. Perhaps a collage of instrument silhouettes...falling into place one by one...building to a dynamic total abstract effect as a background for television to come zooming in to the foreground as a focus for the Narrator's lines on the next page.

HARR: And a new resource has come among us. Climax to a total pattern of communication developed over six centuries. The composite channel...the master instrument...reproducing sight, sound, and color... able to store...able to play back almost any kind of material...in a society burgeoning with materials.

Make it sound like magic.

Here is the communications child of the mid-twentieth-century...a device unique in itself...but able to combine all the other devices. The most versatile family member of the instruments for learning which are gathered here together.

Now what are we doing here...you and I...at this "family reunion"...in this resources center?

Well, we're here for one of the most significant activities toward which this center was designed.

We're here to pursue a bit of self-directed exploration... using such of these resources as we need to find out what we want to know about ^{instructional} television...what it is... how we and others feel about it...and what ^{inform} instructs these feelings.

Why do we want to know this? I think we can answer that right now. To help us in our thinking, I'm going to show you something in the classroom down the hall. No...you needn't go with me. I'll turn on the television receiver....

NARR: And you can see what I am doing in there by watching the screen in here.

As he leaves the frame.....

NARRATOR: Be with you by ~~closed circuit~~ in a minute. (FACE HIM ON THIS LINE) Meanwhile, you may want to be thinking about some of the things we've seen.

As Narrator leaves, our camera pulls in tight on the resources center television screen. We hear the pre-lesson music and see the clock. Card might indicate "Social Studies Demonstration by _____". "The Geography of Television" "...and we are greeted by the Narrator, who will be working (on-screen) with an overhead projector and whatever other device your production people may want to employ for the demonstration inserts. (NARRATOR HERE MAY WANT TO MAKE A VERY BRIEF REFERENCE TO CLOSED CIRCUIT OPERATION, ITS CHARACTERISTICS, AND USES. However, this might be a distraction, and could perhaps better be done in the Hagerstown sequence we are soon to see. Or we can cut any reference to closed circuit here, and simply mention this present demonstration as an example when we do get around to closed circuit in the survey.)

Narrator identifies overhead projector...and explains that he has a map of the United States on which he is going to ~~draw~~ "draw a profile" of instructional television in this country by marking some of the significant places by indicating for us/where it has been used...how...and for how long...and/where it is likely to be found in the future.

If you want to involve the viewing teachers or administrators to this extent, you may want to have them marking individual maps, as Narrator goes along, and these could be kept for future reference.

Why not use TV map & overhead projector on set. Why go to a classroom?

Before he begins his map marking, Narrator might quote from Siepmann (TV AND OUR SCHOOL CRISIS, Chapter 3, page 41):

"Experiments have already gone far enough for the less adventurous to follow in the footsteps of the pioneers, profiting from their misadventures and availing themselves of their discoveries. It is high time to substitute for 'a reconnaissance in depth' a general advance, in this as in other directions, along the whole educational front.

"Let us then retrace the steps of the pioneers and describe in turn their means of 'transportation' (for these differ and offer variant advantages), the direction of their advance, and the points reconnoitered."

Have on sheet

Narrator should touch very briefly on the fact that the earliest and (then) the only means of transportation used by instructional television was that of the commercial channels...as educational television was with us a few years before the F.C.C. allocated reserved ^{channels} frequencies in 1952. Among the significant contributions of commercial stations which have offered air time and use of studio facilities for the transmission of TV lessons direct into the classroom...pre-eminent example is that of PHILADELPHIA.

He marks a "footprint" at Philadelphia. By gage or by golly, we see in the footprint a representative for the Philadelphia situation (closeup) speaking for Philadelphia...and as he or she speaks...we are shown...in the same footprint...A very brief representative excerpt from Philadelphia tv teaching program.

We are told that since 1948 ten programs a week have been brought to 100,000 pupils in the classroom. Objectives: to further public relations by demonstrating modern schooling at its best to the public at large, and to improve instruction in the schools.

→ Might mention in passing that commercial stations have provided other educational materials, but that we are confining ourselves to

I disagree about giving examples like this. What does it prove?

Insert #1

*question the use
of these.*

WOI-TV - Iowa State College, Ames. In February, 1950, began regular program operation as the 100th television station in the United States, and the first nonexperimental educationally-owned television station in the world (?) - culminating a planned development begun by President Charles E. Friley in 1945.

SYRACUSE UNIVERSITY - had constructed television studios, was producing a full array of programs for release over commercial station WSYR-TV and had instituted the first formal degree program for the professional training of television students.

MICHIGAN STATE UNIVERSITY - had begun systematic experimentation in closed-circuit television instruction and planned to build its own station.

LOUISVILLE - 1950 - television-assisted correspondence course for college credit...offered by a commercial station in Louisville.

WESTERN RESERVE UNIVERSITY - 1951 - Produced courses for university credit over the commercial station in Cleveland.

KHET - jointly licensed to the University of Houston and the Houston Board of Education, became the pioneer educational non-commercial station on May 12, 1953.

instructional programs, in school hours, for use in the schools.*

(NOTE: What, specifically, is emphasized about each of these significant projects might very well be provided by the people involved, as they may want to change these "distillations" in some points, perhaps bringing them more up to date. So, in final scripting, they should be consulted, perhaps. For expedition, I am largely indicating where and what on the basis of a few handy descriptions in order to indicate content and approach of this sequence.. and its place in the over-all treatment.)

Using the same techniques of presentation, with footprint marked on map, closeup of representative speaking for the exemplary location, and very brief demonstration (of presentation or utilization) from the project, the Narrator goes to:

PITTSBURGH: First and oldest of the community educational stations new on the air, Station WQED, in Pittsburgh, where, in 1955, for the first time anywhere in the world a year-long "television teaching demonstration" was launched under a grant of \$150,000 from the Fund for the Advancement of Education. Additional money supplied by the Mellon Education and Charitable Trust. Demonstration began on September 8 at 9:40 p.m. when....etc. (For Pittsburgh, instead of representative program excerpt, may want to use a visualization of the beginning of the demonstration, showing preparation, and closing with child hanging sign on door: "Don't enter--TV class in progress.") Mention Dr. Harvey E. White and course in physics, Summer High School

* Writer's question: Or are we? Do we want, for instance, to include here the NBC series (1957) in literature, geog., math, govern., and opera...for which ERIC, Ann Arbor, footed the bill? (Out of school hours.)

of the Air, expansion of program. Goals of Pittsburgh: To advance the pace and quality of teaching (no severe shortage of teachers in subjects broadcast); to make available to all the influence of the superior teacher; to redeploy the staff toward increasing happiness on the job, scope for self-expression, over-all effectiveness.

ALABAMA - First statewide educational television network (three stations joined by microwave links*) came into full operation in 1956. Under a grant from the Fund for the Advancement of Education, a three-year experiment was then begun. With the idea of eventually establishing statewide classroom instruction, at first involved a number of experimental classrooms.

ST. LOUIS - February, 1956 - KETC - Experiment in basic teaching, entirely by television, without a classroom teacher. This to large groups of students--up to 150 in number. Objectives similar to those of the Pittsburgh demonstration, but emphasis here on massing of students that was absent in Pittsburgh. Supervising teachers present in the classroom to maintain discipline, each of them supported by a teacher assistant. Every effort made to involve students actively during the lesson period.

Hagerston
WASHINGTON COUNTY, MARYLAND: - Closed-circuit television² used at every level from first grade through the twelfth...throughout the entire county. Launched in the Fall of 1956, it was committed to continuous expansion over five years of continuous experimentation. Unprecedented number of subjects taught.

* "Microwave" might be one of the terms it is suggested the viewing teachers or administrators pursue for themselves among the other materials in the kit. Closed-circuit and open broadcast might be defined very briefly here and treated at greater length in the kit.

4

UNIVERSITY OF NEBRASKA - Reached out to help the schools in which help was most needed...the smaller and runster high schools where ~~many~~ teacher shortage the worst. Courses in beginning algebra offered in 1956 to students in small high schools throughout the state by means of the combined use of correspondence materials and television instruction. Experimental classes taught by one of three methods: (1) classroom instruction supplemented by television instruction; (2) instruction by correspondence materials; (3) instruction by correspondence and television. Program expanded ^{to include other subjects.} 2500 students took the courses, with an average of 500 in each. Study made of the best way of supervising classes, of stimulating students to raise questions, and of relating television to other school services.

KQED - San Francisco State College, Fall of 1957 - designed a special science course required of all entering freshmen. By cooperation with educational station KQED the course was broadcast, and exceptional high school students were eligible to take this, as well as other courses, for credit. Educational television used for the gifted child.

HUDSON GUILD - Shall we include?

NATIONAL PROGRAM IN THE USE OF TELEVISION IN THE PUBLIC SCHOOLS - 1957 - Fund for the Advancement of Education initiated, under the direction of Dr. A. J. Stoddard. Initially, eleven cities and three states participated. By 1960 fifteen cities and three states. A total of 178,000 elementary and secondary school students involved. (Classes of 90 to 600 pupils, with one to three teachers, view tv lessons on receivers placed in a ratio of one to 30 or 40 pupils.)

WRITER'S NOTE: Project Committee is requested to determine which of these locations or projects should be included in this segment. The "distillations" will have to be quite brief, because we mustn't bog down in this part of the program. Although we do want to give the viewers an idea of the kind and shape of the development taking place, the whole basic intention is to give an impression of rapid and, in many instances, simultaneous development. A lugubrious presentation here will destroy that image, so we want to "scat" through it, without giving too many details, which won't be remembered anyway.

Also we need to decide how many, if any, should be represented by excerpts as well as personal representatives. With time in mind, the "excerpt" might well be a still photograph...or can be cut out entirely...leaving the "ongoing" pictorial representation to the film, videotape, or kinescope excerpts of the open broadcast segment coming up, in which the Narrator describes the major types of instruction represented in this development.

The "personal representative" insert in the "footprint" at each major locale is used here for vocal and visual relief, as an opportunity to feature some of the people who have pioneered in instructional television (with another opportunity coming up later), and in later sequence (when the mushrooming really gets under way), as a cut-away to allow Narrator to substitute a map with multiplied markings...unless multiplication of markings is handled by some other technique.

Narrator continues with profile of instructional television development, relieved from time to time, in appropriate places, by a representative (shown in footprint outline) of the area or activity.

(SAVE ROOM HERE FOR OUTLINE OF DEVELOPMENT - TO BE FURNISHED)

Narrator concludes map profile (by means of overhead projector - in closed-circuit demonstration) with the comment that even as we have been marking our map, new applications are in process, new facilities are under construction, new networks are being linked and new programs are being prepared. Yet others will be on the way or in existence before you view this kinescope (or film). To give you a total figure would be as unrealistic as numbering the most recent harvest of corn that has popped with the fire still burning and the grease still hot.

And where has it come from, asks the Narrator...this sudden upsurge of instruction by television in our primary and secondary schools... in our colleges and universities?

Narrator inserts over map in projector a chart with a stork flying over the birth and school enrollment statistics...those in the past... those current...and those projected for the next decade or so....as he says:

NARRATOR: Well...in the glib generalities that we use for other more or less complex processes, some say the stork brought it...along with a spiraling ^{ever-increasing} number of children and ~~enrollment~~ enrollment pressures upon our schools.

Narrator replaces stork chart with a photograph or other representation of armed forces instruction during World War II....

NARRATOR: Others say it was shot out of a gun...as mass ^{accelerated the development of television} military training and instruction polished its techniques and called attention to its capabilities.

Narrator moves from the projector to a microscope...using it as prop while a studio assistant replaces the military representation in the projector with the chart reflecting parallel needs.*

NARRATOR: There are those who contend it was found under a microscope...as our changing life structure induced a close and searching scrutiny of existing educational patterns. With the needs thus revealed, there came into sharper focus also the potential contributions of this new and provocative resource.

Narrator replaces chart with a drawing of television being pushed over the horizon by a line of partially-obscured individuals...

NARRATOR: And there is also vivid argument to the effect that instructional television did not "emerge" but was PUSHED into the forefront of our national attention... "forced" over the horizon by what one writer has called "a small multitude of men with three hats and seven-league boots".... These were the "visionaries" who chose action rather than apathy in the face of a "no channels for education" threat.

* DEB: PLEASE LEAVE THIS FOOTNOTE SPACE, UNTIL I CAN SUPPLY LOCATION OF CHART. I'M AT THE OFFICE, AND IT'S IN ONE OF THE BOOKS AT HOME.

(Testimonials)

- (1) Television is a channel for conveying whatever is put into it. Used for instruction in the classroom, it is another in the long line of efforts to improve the educational program. Instructional television must depend importantly upon classroom teacher guidance for determination of its content, presentation, and effective utilization.
- (2) It is clear that there are some instructional functions television can fulfill superlatively. As a presenter, it can offer almost unlimited material, effectively prepared, to be received with clarity, immediacy, economy of time and effort. It can present to the students a breadth and depth of visual experience nowhere else obtainable with such flexibility and such ease.
- (3) Television can share with large numbers of students the best teaching and the best demonstrations. It can let every member of a class of hundreds...at the same time...look into a microscope or watch a process or observe a reaction with acuity and concentration. It can let a class watch an activity that would be inaccessible or spoiled by direct observation.
- (4) Television has neither brains, integrity, nor feelings...no essential moral or intellectual nature of its own. It

has no ability except to communicate, but if used skilfully, it can communicate exceptionally well.

- (5) Different students learn different things at different rates in different ways for different reasons. But each must learn whatever he learns for himself. Therefore, all elements of instruction...the school, the teacher, the classroom...the textbook...pictures...charts...maps...globes...radio...television...self-instructional devices of all kinds..are merely instruments in the SELF-EDUCATION of our children. The merits of television, like the merits of any other instrument, lie in what it can do best for which student and under what circumstances.
- (6) We must make available to our "self-educators" a rich repertory of resources. Opportunities for learning many things, at many levels, in many ways, at many times. As only one of these resources, television does not replace but significantly can reinforce the effectiveness of other instruments of learning.
- (7) Baccuse learning takes place within the learner, and not on the television screen, television is at its best when it creates opportunities which will invite and stimulate viewers to learn, which will arouse interest, excite curiosity, and impel pupils toward constructive activity.

(Testimonials) Guidelines

SPECIAL USES MUCH MORE IN THE WAY OF LEARNING OPPORTUNITIES

- (1) Advanced instruction to capable high school seniors
- (2) Specialized instruction for extremely bright children over and beyond their regular school work.
- (3) May provide special education for children who are slow in school work.
- (4) Pre-school experience for those about to enter the first grade and parent education for school readiness.

Include in Testimonials

(From Vernon Bronson's article on Samoa)

"In the United States, and probably in most countries with well-developed systems of education, the application of educational communication techniques to existing methods is usually accomplished with compromises and partial uses that do not interfere too radically with customary procedures. In this kind of development much of the basic value of communication system designed to establish modern educational methods be as complete and as fully integrated into the total instructional process as possible."

(Testimonials (Skornia) p. 355)

Research is only now awakening to the need for studies into the unique biases and roles of the various media in anything like an adequate approach to the real meanings to our society of these media. We have come a considerable distance since we believed that we had nothing to worry about from media except content.

Paraphrased: All too often, we confuse quantity with quality.

Frequently we may be confusing attraction and interest with impact.

Simply to add further stimuli not relevant to the message being transmitted may seriously interfere with interpretation and understanding. "A shot-gun may be better for certain uses than a rifle. But we often may not want that many pellets in the game.

Other possibilities, if school systems have their own equipment, will be the use of television in such areas as group guidance, instruction in library use, physical education, driver training, and other such subject areas where extremely large group representations are feasible. (TYPING? SHORTHAND?) and where detailed and close-up demonstrations can be made much more effectively than in a large classroom with a live presentation.

Distribution of films to individual classrooms via CCTV is an important use.

There are likely also to be many non-instructional uses of closed-circuit television in the schools: simultaneous availability of a student's record for all teachers involved in a telephone conference; information for students during registration immediately apparent on the television screen.

FOR THE IMPROVEMENT OF TEACHING

One of the major impacts of educational television may be on teaching method. Teaching by television is different from other teaching. It imposes a sharper discipline upon method; it increases the use of a variety of devices as teaching aids; it introduces innovations that can affect all teaching, in the classroom, as well as on the screen.

Particularly valuable for self-evaluation for those whose presentation is taped.

And it is at its best in the team-teaching situation, where each teacher stimulates the other, learns from observing the other, and is motivated to try to equal or excel the other in strong and careful lesson planning and presentation.

(Include in testimonials)

(Asheim p. 27 -)

RESEARCH ON TEACHING METHOD can be enriched, particularly since television makes possible the preservation on tape of different kinds of teaching method, or of identical methods employed for different kinds of classes and content. (Oberholtzer) And the ability of television to reach large groups with detailed content makes it a promising device for use in teacher-training workshops--particularly on the subject of teaching by television itself.

(Asheim) p. 33)

Not every school, rural and urban, will have television by 1971, but probably every MAJOR school, college and university will have at least one closed-circuit system, and there will not be many school children who will not have had some television in their educational experience. (Erickson, McBride, Meierhenry, Taylor, Worthington.)

In general, a wider use of television in teaching can be expected, although there will be some subjects and some levels that will use it more than others. Demonstration, laboratory and observation kinds of uses will probably be most widespread. (Campion, Fritz, Oberholtzer)

Although this increase in use can be expected, educational television will probably reach a plateau very soon. Other technological developments (teaching machines, for example) will appear to challenge it, and in the competition among devices and methods, the proper place of each will be more clearly defined, with no one of them seen

as the universal panacea for education's many problems. (Campion,
Harley)

Television cannot be evaluated in terms of "subjects" -- history and science, reading and art. To do so would be to misrepresent both the learning process and television as a means of communication.

Of course the particular purpose television can serve in one subject area may be different from that which it serves in another. But fundamentally the frame of reference should be THE BROAD ELEMENTS OF LEARNING, regardless of the subject being taught.

TELEVISION CAN BRING TO THE CLASSROOM A VARIETY OF
LEARNING SITUATIONS IN EVERY SUBJECT AREA.

NARRATOR: It's very simple, really...

We turn around and face the class!

We cut quickly to a view of students' faces, as seen from the teacher's position in convention classroom. As Narrator speaks, camera moves generally around the group... then, cued by the narration, from the face of one student to another.

NARRATOR: We face the learners!

The large minds and the small... the closed minds and the open... the quick of wit... the slow of pace... those who soar and those who crawl and those who ignite fitfully with a small, hot flame.

We face the self-starters... the gliders... the jet-propelled... with their capacities as personalized as their cowlicks... their needs as varied as their noses.

We see them clearly. We contemplate them separately.

Camera now begins to pick up individual students, close up, one at a time.

NARRATOR: Whatever this boy learns, he must learn for himself.

Nobody can learn for him.

This girl must learn at her own rate.

This girl at hers.

This girl at hers. They are not the same.

This boy learns more when each step in his learning is reinforced without delay.

This girl's total learning is more meaningful if she has mastered each step along the way.

NARRATOR: This boy moves into learning faster, delves deeper,
holds onto more... if he is responsible for his
own learning.

Are these principles new?

No... the psychological principles of learning have
been around for quite a while.

Have they changed in some way with our switch in
perspective?

What would you say? Aren't these essentially the same
basic principles with which most educators agree?

But something has changed. What do you suppose it is?
Could it be our ability to put those principles into practice?
In education, as in most fields of human endeavor, "we
know so much better than we do." Why?

In answer to this, Dr. Alvin C. Eurich* can be quoted, paraphrased, or
presented in person:

"...the technical means of realizing these principles in a system of
mass education (were) have not been available...

"No single teacher working alone has the capacity to adjust simul-
taneously the teaching to the individual rates of learning of each

* "Technology in Education," reprinted from NEW SOCIETY, December 13, 1962.

"student in the class. Nor can the teacher muster the patience to reinforce every step in the learning process of the student. Nor can he or she test each student after each unit of learning, to make sure they have all achieved full rather than partial mastery of the material. Finally, and most importantly, no teacher can hope to provide the one essential force in the learning process, without which schools are mere custodial institutions: the individual's desire to learn for himself."

NARRATOR: And what is different now? When we face the class... when we focus attention upon the learner... our insights improve along with our sight-lines. And the elements of adaptation to our new environment are seen to be WITHIN the environment. In extending man's powers of communication, we have automatically extended his resources for educating himself. The technical means for realizing the principles of learning in mass education are among us. They are simply in the wrong place!

So let's move them...

He begins to rearrange the elements of the model (or the flannelboard or the chalkboard drawing)... regrouping the rigid rows of students into varying combinations... large groups, small groups, individuals... around the communications devices.

NARRATOR: ...out of the "teaching only" area... out of the confining walls... out of the identical classrooms... out of the

NARRATOR: identical time slots...out of the rigid rows. Let's rearrange them into flexible patterns of mutual accessibility...in which each student may learn all he can at his maximum rate in the way which suits him best... working with the instrument best suited to his need at the time that need is felt. The resources of education are now located where the principles of learning stipulate they must be...close and ready at hand for those who must, in final analysis, educate themselves. But what of the teacher? The single teacher, working alone, has been liberated from the front of the classroom. Has been absolved of a responsibility which could never have been discharged under any combination of time and tools. The responsibility for learning. Liberated for what? Can you guess?

The Narrator illustrates these suggestions with the teacher figure, as he talks.

NARRATOR: The sidelines? A back seat? Oblivion? (TEACHER REMOVED) No, indeed!

He puts the teacher back in the picture...located...but not focally...among the instruments and the pupils.

NARRATOR: For TEACHING!

For unhampered, unshackled concentration upon the true tasks of the teacher...

Selecting, guiding, counseling...assessing need... helping with choices...steering the right student at

NARRATOR: the proper time to the most effective instrument.
Interpreting, clarifying, encouraging, inspiring...
exercising all the particular and personal artistry of
the learner's most valuable resource...the teacher!

Now...as we stand here...facing in a new direction...
susceptible to new insights...

We are moving back now, from our close preoccupation with the teacher and the
new arrangement of pupils, teacher, and instruments...shifting our visual relation-
ship so the scene can remain, with its essential perspective intact, in the periphery
of our consciousness...as a symbol...but not obtrusive. We are going to continue
looking at it...but through something else...which is in the foreground.

NARRATOR: Where are we looking from?
From the technological environment of the twentieth
century...committed to mass education...oriented to
mass communication...
What are we looking at?
At television as an electronic instrument...a channel...
a device...one of a long line of resources which
man has devised to extend the horizons of his own
mind.

What are we looking for?

What education has always looked for, through one
effort or another. You say it...

LEARNING. We are looking for learning...and thus

NARRATOR: for the best ways to bring this versatile family of resources...this ENTIRE family...to the service of the learner. Our traditional processes, painstakingly evolved toward yesterday's needs, are no longer adequate. We are looking for those imaginative alterations in our approaches to learning which will insure effective involvement of today's human with today...of tomorrow's human with tomorrow.

And what are we looking through? What informs our vision...when we look at instructional television?

We see once more the child's drawing...without indications of perspective...

NARRATOR: The superficial interpretations of the naive?

We see the family of bears in the cave...

NARRATOR: The misguided assumptions of the inexperienced?

No. We do well to look through significant years of experience and experimentation. We look with the eyes of people who hold in common some convictions about what they see...and what remains yet to be seen.

We want to show these people in a "montage of testimonials" concerning what each has learned or concluded about instructional television from working with it over a period of time. We want to start with a close-up of each in limbo just long enough to establish visual and verbal identity...then circle out or dissolve through or otherwise get to some illustrative footage of what has gone on or is going on in that person's area of activity or interest. This can be illustrative of

on-screen, production, utilization, or community or organization activity... a kind of quick panorama of instructional television in all its aspects...cued in generally...but not too specifically...to what the speaker is saying in each instance.

The writer would like to see this testimonial group include the members of the Project Committee (as representative of some of the soundest and most dedicated efforts in the field)...plus such others as the Committee may designate.

The testimonials should include conclusions arrived at up to now, and areas of research seen to be most needed and desirable.

FILM TREATMENT

KIT NO. 1

Title : INSTRUCTIONAL TELEVISION: HOW, WHEN, WHERE, WHY?

Writer: Marye D. Benjamin

Project Title : A Pilot Series of Six Kits of Filmed and Published Materials
Illustrating Proper Teacher Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tettemer

The dissemination activities reported herein performed
pursuant to a contract with the United States Office
of Education

The Story of the Lesson

On the screen . . . and filling it . . . comes a picture of a teacher face to face with a television set. She (or he) (and this should be no more than a bust shot . . . probably even a not-too-close close-up) is caught in a moment of overt emotion . . . hand flying to mouth in an expression too full of possibilities to be immediately and directly recognizable. (MUSIC STAB AS PICTURE APPEARS)

And the Narrator (off-screen) says:

NARR: Suppose I tell you that this teacher has just met television in his (her) school system? What, in your opinion, does his face reveal? (MUSIC MIGHT PUNCTUATE THE FOLLOWING . . . CONVEYING MOOD OF EACH WORD)

Surprise?

Pleasure?

Anxiety?

Hostility?

Outrage?

Shock?

Tingling anticipation?

Or shattering despair?

NARR: Can you think why he might feel this way?

Can you think why you might think he does?

And how about this?

We go to textured black, which turns out to be the back of a man walking away from the camera, down a school corridor, pushing a television receiver on a mobile mount. Ahead of him, some distance off, can be seen a turn in the corridor. He might be whistling an abstracted (but not distracting) way under his breath . . . just enough to give us a little sound without interference. And still off-screen:

NARR: Suppose I tell you that the mobile television receiver is on its way to a classroom. To become an important part of the daily instruction. If it should turn out to be YOUR classroom, how will you feel? Do you know?

Well, there are numerous ways you could feel. Some of them are valid and constructive. Some are popular but hamstringing misconceptions. Common enough, in some quarters, but limited in their scope and limiting in their effect.

Do you know what these views are? Do you know which is which?

Down the hall we see the man and the television receiver unit turn the corner. The camera starts after them, but is blocked by the Narrator, who steps into the frame . . . blocking our progress. (We may want to see just the "mid-section of the Narrator and his admonitory hand here . . . until camera pulls back to reveal his face, as he

verbally reveals his identity.)

NARR: Just a minute, please.

The camera pulls back a step, and the Narrator continues:

NARR: I'M _____ . Sorry to stop you like this . . . but before we follow television into that classroom . . . whose ever it is . . . wouldn't it be a good idea to explore some of these feelings and attitudes? Mightn't it be wise to examine and define our own points of view . . . to check them with the views of others . . . perhaps even alter or "take in" or extend them a bit, if we find that's appropriate.

He turns toward a door close by, leading off the corridor where we've been immobilized (blocking the hall!) . . . talking as he goes . .

NARR: Let's move out of the hall, shall we? And into some place that offers us a little more elbow room . . . and considerably more latitude for exploration and examination.

Cut to resources center, where we're going to operate from now on. We pick up the Narrator coming in the door to continue our explorations.

NARR: This is a resources center in a school which has found to its own satisfaction that variety and accessibility of resource materials go a long way to stimulate and facilitate learning.

NARR: Some people call it a "mall . . . into which all of the avenues of teaching and learning funnel." To me it seems more like a "family reunion" . . . because here . . . gathered together . . . for a showing of mutual strength . . . and a sharing of individual contributions . . . are all the generations of man's teaching and learning resources. The whole "kit and kaboodle" of devices the human brain has dreamed up so man . . . that compulsive communicator . . . can teach others what goes on inside him . . . can learn from others what goes on outside himself.

Narrator approaches first exhibit.* Representing the "live" instrument can be something as simple as two people, sitting together, talking (inaudibly). Camera is going to let us have a good look at the supporting graphics as the Narrator speaks through these sequences.

NARR: Here's our oldest and most revered member of the communications family . . . the Oral Tradition. We've always had a hankering for people speaking to people . . . and we've been at it . . . hammer and tongues . . . every since the first two activators of the human vocal chord exchanged sounds face to face.

*"Exhibit" here refers to the graphic unit which surrounds and dramatizes each of the communications resources. Each would focus on the actual instrument, there "in person," but would supplement this with graphic materials cued to the narration . . . using the wide variety of graphic resources that teachers use to heighten the impact of a study unit . . . bulletin boards, pictures, charts, drawings, mobiles, lists, flannel boards . . . whatever is available in production to give visual reinforcement . . . in an attractive and compelling way . . . to the points the Narrator is making.

NARR: In the theatre and oratory of ancient Greece . . . In the "oral evangelism" of a spreading Christianity . . .

Songs were sent forth from the mouths of the minnesingers.

Good and evil had their say in the morality play.

Events rode on the voices of the newsmongers right up until the eighteenth century.

Poets and orators . . . preachers and politicians still favor the resounding word upon the resonant air.

Even the invention of printing couldn't shut us up entirely . . .

Narrator moves on to printing display.

NARR: But it has upstaged the spoken word. It has usurped a goodly portion of the limelight. It has enlarged man's dimensions to an almost magical degree. From the moment Johaun Gutenberg managed that first successful sandcasting of movable type, you could have read the handwriting on this wall . . .

We come in close on a wall illustrating first statement by Narrator . . . and showing individual type . . . etc. We can pull back later to show printing press . . . when it is mentioned.

NARR: For here . . . in this easy-to-manipulate alphabet . . . with the uniform faces . . . was a mechanical procedure which could print "No Problem" across the dilemmas of storage and accessibility.

NARR: Goodbye to rare, laborious, expensive handwritten copy! Goodbye to sketchy fact and figment from memories which leaked like sieves and imaginations which embroidered like mad. Goodbye to slow-moving travelers who weren't always there to show and tell when you were there to look and listen.

Now numerous books and pages with all kinds of messages were in hand to be read when a man wished . . . to be put aside if he liked . . . to be picked up again at his choosing. Better still, the self-same symbols were there . . . all present . . . and not changed in any degree.

Came the Industrial Revolution and the steampowered printing press . . . and every man with a penny quit reading his neighbor's lips and started reading his own newspaper. For the next four hundred years he kept his eyes glued to the printed page . . . never aware that this accessible, flexible, respected source of wisdom and pleasure had its limitations as well as its capabilities.

Then something happened . . . as we shall see over here!

Narrator and camera take us to the photography unit.

NARR: Our Constant Reader looked up one day and saw a photograph . . . taken by that new invention, the camera. Ah! Here was the real thing! Here was patent actuality . . . with none of the nagging doubts that sometimes assailed the seeker for truth among the printed words.

NARR: Now a map has been known to mislead. And an artist's drawing can distort. But . . . man told himself naively . . . and with pardonable error . . . in a photograph nothing stood between you and the absolute reality. Reality at home. Or reality from abroad, brought to him in magazines and newspapers by photoengraving.

Well, things didn't stand still for long. With his attention momentarily distracted from reading, man became aware of a disconcerting lag . . .

Narrator and camera are moving toward next display . . . the sound unit.

NARR: In extending his eyes, he had forgotten his ears! Stupid really . . . because now he could SEE much, much farther than he could HEAR. Moreover, he could see people, places and events at his convenience . . . after days, weeks, even years had elapsed. But he could hear only those sounds being made HERE . . . and NOW. How frustrating . . . when the widening world was alive with exciting and instructive sound!

So he took steps to close that gap. His inventive brain applied itself further to this business of communications . . . and in the last three decades of the nineteenth century, it hit pay dirt three times! Now man had:

Conversation across distance with the face-to-face feeling and the immediacy of personal presence . . . in this:

(THE TELEPHONE)

NARR: Easy, accessible storage for sound communication . . . in these:

(THE PHONOGRAPH)

and its later supplement:

(THE TAPE RECORDER)

And . . . third . . . inexpensive and immediate transmission of words and music and sound effects across thousands of miles . . . in this:

(RADIO)

But, alas! With the perversity of bread and gravy, the ear and the eye had come out uneven again. And the lag was reversed. Man could hear much SOONER than he could see. Insufferable, when the universe was a kaleidoscope of imperative and urgent sights! Sights he must see quickly for himself. Sights he must distribute and interpret for his children.

How to get sight and sound once more in tandem harness . . . across time . . . across distance . . . with immediacy . . . with ease . . . and without too much expense?

Narrator has arrived, while talking, at the film exhibit . . . with a motion picture camera and sound projector as the "live" instruments.

NARR: Film? Was that the answer? Well, almost . . . but not quite.

A bit long on expense. A bit short on ease. And film stubbed its toe most grievously on immediacy.

NARR: No . . man wasn't there yet. The master instrument was still beyond his grasp. But look what happened to him in the process of reaching for it!

The Narrator indicates and the camera gives us a brief reprise . . a quick stabbing montage of the high-point instruments.*

NARR: Printing . . photography . . the telephone. The phonograph . . magnetic tape. Radio broadcasting and sound film. Taken separately, each was an exciting new communications resource, though somehow short of the ultimate aim. But taken together, they have proved to be more than that. Far more. A whole new pattern of existence . . based on communications . . influenced by communications . . dependent upon communications. In his efforts to enlarge his own dimensions of communications man has shaped for himself a massive and complicated technological environment, which conjures up new problems even as it solves old ones.

More messages for more people in less time with greater ease at lower cost. The needs have increased and sharpened. The search has gone on.

Narrator and camera approach the television exhibit.

*There is an opportunity here for some effective animation. Perhaps a collage of instrument silhouettes . . falling into place one by one . . building to a dynamic total abstract effect as a background for television to come zooming in to the foreground as a focus for the Narrator's lines on the next page.

NARR: And a new resource has come among us. Climax to a total pattern of communication developed over five centuries. The composite channel . . . the master instrument . . . reproducing sight, sound and color . . . able to store . . . able to play back almost any kind of material . . . in a society burgeoning with materials.

Here is the communications child of the mid-twentieth-century . . . a device unique in itself . . . but able to combine all the other devices. The most versatile family member of the instruments for learning which are gathered here together.

Now . . . what are we doing here . . . you and I . . . at this "family reunion" . . . in this resources center?

Well, we're here for one of the most significant activities toward which this center was designed. We're here to pursue a bit of self-directed exploration . . . using such of these resources as we need . . . to find out what we want to know about instructional television: what it is . . . where it is . . . when and how it got there . . . what is being done with it.

Why do we want to know this? I think we can answer that right now. To help us in our thinking, I'm going to call on another member of the family . . . (HE IS MOVING TO THE OVERHEAD PROJECTOR). . . the overhead projector.

Narrator explains that he is going to combine the history and geography of instructional television. He has a map of the United States

on which he is going to "draw a profile" of instructional television in this country by marking for us some of the significant places where it has been used . . . by showing us where it started and how it has grown.

Before he begins his map marking, Narrator might quote from Siepmann (TV AND OUR SCHOOL CRISIS, Chapter 3, page 41):

"Experiments have already gone far enough for the less adventurous to follow in the footsteps of the pioneers, profiting from their misadventures and availing ourselves of their discoveries. It is high time to substitute for 'a reconnaissance in depth' a general advance, in this as in other directions, along the whole educational front.

"Let us then retrace the steps of the pioneers . . . their means of transportation . . . the direction of their advance, and the points reconnoitered."

Narrator (marking a tiny footprint at the State University of Iowa, at Iowa State College (Ames), and at Philadelphia . . . without mentioning the names of the places) explains that the earliest and (then) the only means of transportation used by instructional television was that of the commercial channels. This was clearly unsatisfactory over the long haul, as education all too frequently drew the back seat in choices between profit and public service, and educators and educational broadcasters began to press for transportation all their own. When, in 1952, the Federal Communications Commission established a new nation-wide television allocation plan, and reserved 242 channels (now increased to 267) for exclusive noncommercial educational use by schools, colleges, universities, and nonprofit educational television corporations, special stations began to be built.

The first of these noncommercial educational television stations to go on the air was KUHT in Houston, Texas, in 1953.

Narrator marks Houston, and then, as we hear the Narrator speaking, the map gradually "comes alive" with marked locations of educational television activity.

The Narrator explains that other individual stations followed, to begin a remarkable sequence which would result in "nation-wide reservation of television channels for education, and a revolution in American educational methods. Eight years later there were 62 educationally owned television stations on the air, 57 of them holding noncommercial licenses. Twenty-eight more such stations were under construction or in advanced stages of planning. A "fourth network," NET, a service of the National Educational Television and Radio Center had been developed to meet the needs of this new dimension in education."* With a view to extended coverage, the proponents of television for education were collaborating in the operation of state-wide television networks, preparation for multi-stage regional networks, microwave linkage of numerous educational institutions in a broad coverage area. "The growth in educational television and broadcast networks was matched by an even more rapid but less costly development in closed circuit television installations Culminating this period of explosive growth was a new development in a different dimension. . . . airborne television instruction for elementary, secondary, and college students in a six-state area." Lending momentum with financial and moral support were state legislatures, universities, municipal governments and boards of education, commercial broadcasting stations, business firms and businessmen, and private individuals . . . with an almost incalculable thrust provided by open-minded and open-handed foundations.

*The material in quotes is from Dick Hull's article, "A Note on the History Behind ETV," in Educational Television, the Next Ten Years.

The map has been revealing this lightning-like growth, as the Narrator speaks, and the Narrator concludes with the statement that: "Today growing millions of students are receiving some part of their instruction by television. And even as we have been marking our map, new applications are in process, new facilities are under construction, new networks are being linked, new programs are being prepared, and new systems of distribution are being developed. To give a total figure of instructional television coverage now would be as unrealistic as numbering the most recent kernel of corn which has been popped, with the fire still burning and the grease still hot!"

And where has it come from, asks the Narrator . . . this sudden upsurge of instruction by television in our primary and secondary schools . . . in our colleges and universities?

Through one device or another (perhaps still using the overhead projector . . . but variety may be desirable), the Narrator shows a chart with a stork flying over the birth and school enrollment statistics . . . those in the past . . . those current . . . and those projected for the next decade or so . . . as he says:

NARR: Well . . . in the glib generalities that we use for other more-or-less-complex processes, some say the stork brought it . . . along with a spiraling number of children and ever-increasing enrollment pressures upon our schools.

We see next a photograph or other representation of armed forces instruction during World War II . . .

NARR: Others say it was shot out of a gun . . . as mass military training and instruction accelerated the development of television, polished its techniques, and called attention to its capabilities.

Narrator perhaps moves from the projector to a microscope . . . using it as a prop, while a studio assistant replaces the military representation in the projector (if we are still using this) with the chart reflecting needs of students, teachers, schools, and curriculum. (PAGE 2 of FOCUS ON CHANGE by Trump.)

NARR: There are those who contend it was found under a microscope . . . as our changing life structure induced a close and searching scrutiny of existing educational patterns. With the needs thus revealed, there came into sharper focus also the potential contributions of this new and provocative resource.

Narrator replaces chart with a drawing of television being pushed over the horizon by a line of partially-obscured individuals:

NARR: And there is also vivid argument to the effect that instructional television did not "emerge" but was PUSHED into the forefront of our national attention . . . "forced" over the horizon by what one writer has called "a small multitude of men with three hats and seven-league boots." These were the "visionaries" who chose action rather than apathy in the face of a "no channels for education" threat.

Narrator remarks that wherever it came FROM, television is here, with a speed that unsettles and a hardiness that confounds. So swiftly has it made its entrance into

a field synonymous with long, speculative looks at innovation, that we do not yet know the complete spectrum of its instructional uses. But it has certainly been tried and observed widely enough to let people know its potential. Toward what ends and at what levels of support has this trial and observation taken place?

There follows here a brief demonstration . . . by film, videotape, or kinescope . . . of each kind of television instruction . . . from basic teaching to enrichment and observation.

Here Narrator probably should define INSTRUCTIONAL TELEVISION as that use of television which is confined to the organized teaching-learning situation and is part of the formal instructional program of an institution of learning. In general, says he, there are four principal ways in which instructional television is used in education . . . four levels of support at which it operates.

It has been suggested that the "names" of the levels not be used, as these "tags" for the various levels vary from person to person and place to place.

- (1) Studio or television teacher provides practically all of the teaching. The classroom teacher, if there is one assigned, may undertake classroom activities after he has learned something of the subject from the studio teacher or by some other means. In some parts of the country high school and college students have met requirements in some subjects by studying television courses without the aid of any classroom teacher. Probably least prevalent in primary and secondary schools. This use most often made when no teachers are locally available for specialized subjects, such as foreign languages,

advances mathematics, or science, or when the number of qualified teachers is far too small to serve the number of students needing the course.

- (2) Studio or television teacher presents the major content of a course, while the classroom teacher conducts important activities to reinforce or clarify and extend the material to bring about maximum learning. Learning facilitated by other experiences (under the guidance of the classroom teacher), such as discussion, laboratory experiments, small group activities, practice and drill, creative expression, problem solving, and individual diagnosis and remedial measures.
- (3) The television programs supplement the main stream of the course which takes place in the classroom and enriches course content. Here television follows a course of study in a broad way but adds to it the kinds of fruitful experiences which individual teachers find difficult if not impossible to provide. A series may present visits on film to local industries or institutions. It may feature interviews and demonstrations by outstanding authorities or local officials. Performances by musical, ballet, or dramatic groups, or by those engaged in the plastic arts, may be used to enhance appreciation or to motivate student interest.
- (4) Here instructional television is used for purely observational purposes . . . because it provides a better class view of important phenomena. An installation in a college of dentistry may provide a superior close-up

view of dental manipulations to much larger groups of students. A medical college may bring many more students a better view of a critical operation. A large science lecture-demonstration room may have a small closed-circuit system to give all student a simultaneous view of a microscope slide or a science experiment. A teachers college may equip its demonstration school with closed-circuit equipment to facilitate student observation of child behavior and demonstration teaching. A speech teacher may use television to depersonalize some of the speech-teaching procedures and to give all students a close-up view of oral techniques for sound production.

We end the survey of these various levels of support with the conclusion of an illustrative excerpt.

NARR: Now what have we just seen and what does it say to us about instructional television?

We have watched television emerge as another in the long line of resources which man has developed to improve communication and thus to assist in the processes of teaching and learning. We have identified television as one of the newest and most versatile members of the teaching-learning devices family . . . capable of assuming its own unique role in instruction and of using all the other devices, as well, We have seen the shape, scope, and origin of television's advent into

twentieth-century education. And we have watched it working in differing roles . . . basic teacher . . . cooperating teacher . . . helping hand . . . or Dutch uncle . . . to demonstrate the differing levels of support it can offer where goals and needs are seen to differ.

This reprise can be done with animation or with a quick montage taken from some of the things we have seen as we moved through the earlier portions of the program. We might, for instance, see the map again, go in through a footprint on the map to a representative scene of television instruction . . . or we might do a kaleidoscope on the map of individual faces of teachers and students intermingled with stills of teachers-on-screen.

NARR: And what does all this mean in terms of "YOU?" Well, it would seem from all evidence that this versatile electronic device is going to be making its appearance in an increasing number of schools in an increasing number of ways for a long time to come. There it will take its place . . . some kind of place . . . to work with you in one way or another . . . depending upon the way you and your colleagues see instructional television in relationship to the work to be done, the product which is to result, the people doing the work, and the ways in which they are working.

We see briefly the man with the mobile television receiver approaching and turning the corner (as in the first of the program).

NARR: In other words, what you will find when you turn that corner to follow television into your school system is not a fixed and predetermined thing. It will depend in large part upon your viewpoint and the viewpoint of those around you.

This, then, is an important and decisive time . . and we are here in this place for a vital self-assignment. How instructional television is seen . . . and therefore how it is used . . . promises to have a sharp and continuing impact upon you and your job, upon your private personality and your professional performance.

We may have been moving slowly from one of the resource center exhibits to another during this last statement . . ending, as Narrator approaches conclusion, with the television receiver. We now begin to move up on the receiver . . . coming in for a close-up of the screen . . . so that we have a matched view of the receiver in the Center and our own screen as he finishes:

NARR: This suggests that your satisfactions, your effectiveness, and your rewards in the years to come may very well be decided by the keenness and the amplitude of your own vision.

It's just plain good sense, then, isn't it, to learn all we can about
"How to Look at Television!"

We can end in one of two ways. As Narrator hits curtain line, we can see the original picture we saw to open Kit No. 1 . . . the teacher in an attitude hard to define . . .

and the Narrator can repeat his first questions we heard as the show opened. Or we can use this final moment of Kit No. 1 to call attention to Kit No 2 . . . by putting on the screen, as Narrator gives the curtain line, the words: "WHO

"HOW TO LOOK AT TELEVISION!" See Utilization Kit No. 2

There is a third possibility. After we watch the man and the television receiver turning the corner . . . we can cut to the other end of that scene, to watch a classroom door opening, and the man and the television set coming in . . . coming closer and closer and closer and closer until it washes the scene or until we get a matched image with the screen of the television set coming in and the screen on which we are seeing the program. . which gives us a background for whatever credits we use.

FILM TREATMENT
REVISION FOLLOWING SEPTEMBER
MEETING OF PROJECT COMMITTEE

October 9, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 1

"POTENTIAL FOR LEARNING (A Searching Look at Television)"

Writer: (Mrs.) Marye D. Benjamin

Project Title: A Pilot Series of Six Kits of Filmed and Published
Materials Illustrating Proper Teacher Utilization
of Broadcast Materials

Project Director: Dr. Clair R. Tettermer

The dissemination activities reported herein performed
pursuant to a contract with the United States Office of
Education.

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Washington, D. C.

□

GENERAL STATEMENT OF THE FILM:

Television's contribution to the classroom can be diluted by mistaken emphases which distort or limit its role. The purpose of this film is to show what television is (one of a rich repertory of resources available for learning)...why we use television (to help solve some of the problems which our complex, changing society interposes between teachers and application of the principles of learning)...how we use it (in a variety of specific situations toward a variety of particular purposes)...and what we need to consider in deciding how it shall be used.

Central to a realistic appraisal of television's potential in twentieth-century schools is an awareness that new kinds of learning for increasing numbers of learners in a communications-oriented environment call for new approaches to learning...and that differences in school systems, in schools, in teachers, and in learners suggest variations in these approaches. The question then becomes: "How can we best bring television...and all the other resources...to the service of these particular learners in this particular instance...to the end that they will experience the particular kind of learning they need at this particular time?"

OUTLINE OF CONTENT:

- I. Introduction: Teacher meeting television in her school system.
How does she feel?
How does the viewer feel?
- II. Attitudes toward television in the classroom
 - A. Popular misconceptions (distorted or limited)
 1. Ornament or frill
 2. Additional burden
 3. Annoying extra
 4. Cure-all or miracle-worker
 - B. Realistic view
 1. What television is
 2. What it can do best
 3. How to use it

III. Elements in a valid viewpoint

- A. Awareness of the principles of learning
- B. Recognition of problems interfering with application of these principles
 - 1. More to be learned
 - 2. New approaches to learning
 - 3. More learners
 - 4. Individual differences
 - 5. Variety of experience levels
 - 6. Kinds of learning: facts, skills, attitudes
 - 7. Other duties of teacher
- C. Awareness of differences among those needing help
 - 1. Variety in school systems
 - 2. Variety in schools
 - 3. Variety in teachers
 - 4. Variety in learners
- D. Recognition of television toward problem solution
 - 1. As one of the resources offered by the Twentieth Century
 - 2. As a versatile medium which can do much
 - 3. As a tool for LEARNING
 - 4. As a flexible medium which can adjust to differences

IV. What television can do (Illustrations and demonstrations)

- A. Invite and stimulate learning, by arousing interest, exciting curiosity, motivating toward constructive activity

(OUTLINE CONTINUED)

- B. Contribute to the creation of attitudes
 - C. Contribute to the improvement of skills
 - D. Demonstrate the use of equipment and give a front-row-seat vantage point to every student
 - E. Share outstanding presentations and demonstrations by gifted teachers otherwise inaccessible to great majority of students
 - F. Bring outstanding public figures and events into the classroom
 - G. Give many students access to normally inaccessible places and situations
 - H. Offer a personal quality where needed - offer an impersonal quality where needed
 - I. Assist in many of the non-teaching functions
 - J. Assist directly or indirectly in improving the quality of teaching
 - K. Offer specialized learning opportunities for special groups
- V. Things to remember when evaluating television's potential
- A. Where we are looking from
 - 1. Complex technological environment with unique problems
 - 2. Commitment to mass education
 - 3. Orientation to mass communication
 - 4. Society of rich resources

(OUTLINE CONTINUED)

B. What are we looking for

1. Learning
2. Imaginative alterations in our approaches to learning
3. The best ways to bring our resources to the service of our learners

VIDEO

Fade up on black. Suddenly filling the screen comes a picture of a teacher face to face with a television set (head and shoulders shot). Teacher caught in moment of overt emotion...hand flying to mouth in an expression too full of possibilities to be immediately identified.

AUDIO

(MUSIC: STAB AS PICTURE APPEARS)

(NARRATOR) (VO) Suppose I tell you that this teacher has just met television in her school system?

What, in your opinion, does her face reveal?

(MUSIC: PUNCTUATE THE FOLLOWING...
CONVEYING MOOD OF EACH EMOTION)

Suprise?

Pleasure?

Anxiety?

Hostility?

Outrage?

Shock?

Tingling anticipation?

Or shattering despair?

VIDEO

AUDIO

(NARRATOR) (VO) Can you think why
she might feel this way?

Can you think how YOU might feel?

(END OF VO)

Narrator on screen

Well, there are numerous ways you could
feel.

Some of them are valid and construc-
tive.

Some are popular but hamstringing mis-
conceptions. Common enough, in some
quarters, but limited in their scope
and limiting in their effect.

Here...I'll show you...

Close view of a ring, a large
rock, a pebble, and an aspirin.

Narrator's hands are seen,
picking up the ring, slipping
it over his finger.

Some people, for instance, see tele-
vision as just an ornament...an extra...
a "bauble" to prettify up the curriculum
and adorn the educational process. Nice
enough if you care for frills...but
you'd better put it aside when you
need to get down to real, honest-to-

VIDEO

AUDIO

Narrator removes the ring... picks up the rock...hefts it to illustrate with his hand the teacher sagging under the burden.

Narrator puts down the rock and picks up the pebble

Narrator puts down the pebble and picks up the aspirin.

(NARRATOR) goodness WORK!

And some see television as an added weight...another backbreaker among the too-heavy burdens the weary teacher already carries through his or her hard-pressed day.

Others say, "Oh, not a burden, really. An irritation. An annoyance. Like a pebble in your shoe. Slowing you down on your way to your goals. Putting a limp in your teaching style.

And sometimes...in some cases...producing a VERY SORE SPOT!"

Then, of course, there's the brighter view. "Bedazzled" would be more like it. The one which sees television as the panacea...the miracle-worker...the cure-all for the infinity of headaches which increasingly plague our twentieth-century schools.

VIDEO

Narrator on screen.

Cut to a classroom. Camera is looking toward the front of the room...focused on the conventional teaching area.

Cut quickly (or quick pan) to a view of students' faces, as seen from teacher's position. Class seen as a group.

AUDIO

(NARRATOR) Today we're seeking a much more valid view...a clearer, sharper perspective. One which reveals what television really is...what it can do best in the educational process... and how we can use it to get at that best.

Where can we find that perspective?

In the realities of the classroom.

Here? Yes...the place is right. But for the sharpest possible image, we need to shift our point of view.

It's a simple adjustment...but an important one.

We turn around and face the class!

Why? Because...to get our clearest and most comprehensive look at television...to see its greatest potential contribution to the educational process ...we need to see it not solely as a

VIDEO

AUDIO

Camera begins to move
generally around the group.

Camera begins to pick up
individual students...close
up...one at a time.

(NARRATOR) TEACHING tool...but as
a tool for LEARNING!

And so we face the learners!

The large minds and the small...the
closed minds and the open...the quick
of wit...the slow of pace...those who
soar and those who crawl and those
who ignite fitfully with a small,
hot flame.

We face the self-starters...
the gliders...
the jet-propelled...

with their capacities as personalized
as their cowlicks...

their needs as varied as their noses.

Whatever this boy learns, he must learn
for himself. Nobody can learn for him.

This girl must learn at her own rate.
This girl at hers.

This girl at hers. They are not the same

VIDEO

AUDIO

(NARRATOR) This boy learns more when each step in his learning is reinforced without delay.

This girl's total learning is more meaningful if she has mastered each step along the way.

This boy moves into learning faster... delves deeper...holds onto more...if he is responsible for his own learning.

Open scene...Narrator into scene foreground....

Are these principles new?

No...the psychological principles of learning have been around for quite a while.

Have they changed in some way with our switch in perspective?

What would you say? Aren't these essentially the same basic principles with which most educators agree?

VIDEO

Narrator moves to problem device as he talks. (For details, see notes at end of treatment.)

Narrator indicates "extremes" of the device...teachers at one end...goals at the other... separation between.

AUDIO

Why is it, then, we find them slighted in our classrooms?

"How come we know so much better than we do?"

Teachers can answer that one, can't they? With their yearning ideals, their heavy hearts, and their aching arches.

Because between them and the job they want to do...the job they try to do...the job which, in most instances, they are equipped to do... tower the problems.

Problems equally as old and familiar as are the principles of learning... or the smell of chalkdust...or the itch of curiosity in an unfolding young mind.

And other problems as new and puzzling and gargantuan as the Twentieth Century and technology can make them.

VIDEO

AUDIO

(NARRATOR) What are some of these problems?

Well...one of the most overwhelming problems is obvious to anyone who knows how the world wags...and how it continuously, unceasingly, incredibly widens...

Narrator puts into the device the prop labeled

"More to be Learned"

We see the teacher at work in the classroom.

There is more to be learned...more now than ever before...more tomorrow than now...much, much more!

This teacher is a good teacher... alert...able...vivid...interested in her students' welfare...conscientious about keeping informed. But even as she talks...the world outside the classroom is being transformed... new knowledge is rampant...new processes are evolving...new needs are made evident.

This could be suggested by animation combined with the classroom scene...images siphoning from the classroom window to the foreground... or it might be done with overprinting of images.

VIDEO

Or suggestions of these fields may be made with differing fact sequences on the blackboard or in classroom displays...and the specific scenes here could be presented by dissolves through the fact displays

Woman scientist in a research lab

Doctor at a medical short course

Engineer boning up on a technical journal

Nutritionist working with aerospace nutrition or testing freeze-dried foods

Image disintegrates...to show teacher in classroom again...

AUDIO

(NARRATOR) While students prepare themselves toward becoming scientists, doctors, engineers, home economists, and the like...even the people already trained in these fields...

this woman, for instance...

this man...

this man...

and this woman...

are hard pressed to stay abreast of their own specialties...so continuously and quickly does knowledge shift and expand...

VIDEO

As Narrator speaks, shift focus to him in foreground

Narrator inserts into device the second problem prop:

"New Approaches to Learning"

May be able to set up the silo and the kite from something the teacher is doing. If this picture is involved in the lesson she is teaching, Narrator can refer to it as a natural link with the classroom scene

Picture of a silo...

Kite flying in the sky behind the silo

Focus on Narrator again

AUDIO

(NARRATOR) This is a source of real concern to good teachers. How to keep abreast of life today...themselves.

And then...another problem...how to snare it. How to move it into the classroom for personal observation by their students...while keeping its dimensions intact.

Teachers and their students must move swiftly, don't you think? They must grow in wisdom and in stature...but perhaps in a different kind of way...

Not like this silo...

rooted and rigid and stuffed to capacity with stored facts...

but like the kite behind it...

...mobile...alert to shifting currents... flexible in the face of change...

Well...that's a large order. Almost overwhelming in its proportions.

VIDEO

AUDIO

(NARRATOR) And to fill it teachers need increasingly to supplement their own extraordinary personal resources with all the effective help they can get.

Big as these obstacles are, however, they are not the only ones that come between teachers and their goals. There are other problems, too, whose dimensions increase almost every time we look.

Narrator inserts into device the third problem prop:

"More Learners"

Transition from prop to scenes of children on their way to and arriving at schools...all different types of schools...all over the country. Numbers are important. Must leave impression of a veritable swarm of children advancing on the schools.

For the numbers of old and new things to be learned...by traditional or new approaches...are multiplied to infinity by the numbers of those who must learn them.

NARRATOR SAYS THAT WE ARE GOING TO HAVE FAR MORE CHILDREN INVOLVED IN LEARNING THAN WE'VE EVER HAD BEFORE...AND THE NUMBERS ARE GOING TO KEEP ON INCREASING.

VIDEO

Transition to Narrator

Transition to inside
school...child comes
through front entrance

(Transitions through this
sequence can be made im-
pressionistically...by
shifting to unit scenes
within a comprehensive
set...the Narrator re-
maining as a cohesive
pivot...to which we return
as we need to do so...)

Narrator inserts in the
problem device the fourth
problem prop:

"Individual Differences"

Pick up child as he enters
classroom situation...he is
greeting his schoolmates one
by one. This is free activity
period, before school opens,
so they are engrossed in dif-
ferent tasks...and each
schoolmate gives him a dif-
ferent characteristic greeting.

AUDIO

BUT WE MUST NOT LET NUMBERS AND THE
COMPLEXITIES INVOLVED IN COPING WITH
NUMBERS BLIND US TO ONE VITAL FACT:

When they come through that door...

...the numbers become individuals...

...and this is not simply an annoying
unit in an unprecedented population
explosion.

This is a child.

He is an eye...

a hand...

an ear...

pores and ganglia...

VIDEO

AUDIO

(NARRATOR) veins...

and intellect.

Not yet known fully to himself or to
others...

he brings to those who teach, his
potential for living in one or all
of three worlds...

the world of the senses...

A child reacting to the
delightful gooeyness and vivid
color and exciting skid of
finger paint

the world of sense...

Another child laboriously
copying letters from the models
in his workbook...or arranging
letter cards to form words...

and the world of synthesis...

A child involved in some simple
manipulation of natural science
materials...perhaps putting
cotton from a cotton boll on the
cotton chart...

And he brings something else as well.

A wealth of secondary experience

VIDEO

AUDIO

Transition to Narrator...who
put into the problem device
a fifth problem prop:

"Variety of Experience
Levels"

Camera...cued by Narrator...
moves to face of individual
child or faces of several
children...as narrator speaks.

Individual child. By special
effects may want to see the
launching as we see the child.

Several children. May want to
point up what Narrator is saying
with special effects as we see
the children.

Camera not static through here..
but changing visual interest
and tailoring special effects,
if used, to Narrator's imagery.

(NARRATOR) And he brings something
else as well. A wealth of secondary
experience gleaned from the communi-
cations media of his unique day and
time.

This child saw an astronaut launched
into space this morning before he,
himself, was launched off to school.

Does his textbook offer him fare that
heady?

These children have looked into the
face of their president...traveled
with his wife...met his children.

They have observed the animals of
Australilia...

the plant life of Brazil...

the village life of Africa...

VIDEO

AUDIO

Here may see a child demonstrating or telling something of a complex nature

Preparation for transition to little girl

Focus on individual girl

(NARRATOR) The Kentucky Derby is no stranger to them...

nor is the changing of the guard at Buckingham Palace...

the World Series...

the great artists of their century.

To their learning tasks at school many come with more factual information than their fathers had at thirty... more visual experience than most of their grandfathers ever had.

A problem? It can be...quite a problem.

For who can know how superficial and distorted this may be?

Asked if she could name a prehistoric animal...this girl might very well answer:

(GIRL): Of course I can! It's Dinah Shore!

VIDEOAUDIO

Begin transition to other individual children identified by Narrator

(NARRATOR) And there is other knowledge...equally difficult to assess.

Gleaming child from conscientious middle-class home

Whether he comes four-square and scrubbed from the world of the vitamin and the porcelain tub...

Migrant worker's child... unkempt...a little grubby... poorly clothed

...or proffers his tentative and shallow roots while the tomato crop is harvested...

Foreign-born child

...or creeps in...hazed with the timorous backwardness of an alien world...

Narrator into scene. Inserts in the problem device a problem prop:

...he must meet himself as well as those around him...

"Facts, skills, Attitudes"

Montage through here...by symbolic shots and special effects camera work needs to underscore disparities in learning...with visuals cued to Narrator's lines.

He knows his alphabet.

Does he know who he is?

He can draw a map of his neighborhood... or the school and its environs.

Does he know where he fits?

He can recite the oath of allegiance.

Does he know what he thinks?

VIDEO

AUDIO

(NARRATOR) He can expend his energies
in purposeful activity.

Does he know in whose name he is called
upon to act?

Does he know that this is his eye....

That this is his hand....

That this is his ear....

And that it is his own individual,
unique intellect which he chooses to
contribute to the group...

But which he may exercise for his own
purposes...to his own ends...by his
own right...under his own steam...in
satisfaction of his own needs...at his
own discretion...and in his own name...
if he so chooses?

Transition to teacher working
with child begins

These are the things he must know...
but they will not come to him automat-
ically.

And they are rarely to be found on a
printed page.

VIDEO

Teacher working with child.
May be moving from one to
another of small group...
helping each...

Camera focuses on individual
children as Narrator identifies
each during narration

AUDIO

Someone working with him...near and
often...must help him mine these
strata of awareness...must help him
assay the boundaries of personal
performance...

For in this child...

and this child...

and this...

there runs red and deep the blood of
the conquered and the unconquerable...

the sensate knowing and the untouchable
unknown...

the slain and the invincible...

the searcher and his quest...

And someone...working closely...
creatively...must call forth from him
the one...or the other.

To this child...

and this child...

and this...

VIDEOAUDIO

Without making too much of it,
activities may reflect kinds
of knowledge...as teacher works
with children

(NARRATOR) there must come the
tactile reality of earth...

the felt presence of his fellow man...

the certainty of reaches and tomorrows
beyond his present ken.

Through whom will these come?

What is to work this essential magic?

Who is to perform these vital and
exquisite tasks?

Who or what CAN?

Focus on the teacher

The teacher?

A natural candidate...near and familiar.
knowing and able...

Through this next sequence
special visual effects will
illustrate the pressures and
complexities of teacher's task.

But can the teacher, working alone,
see to it that all these things accrue

Teacher centrally seen, with
faces of slow and fast learners,
hands with papers, hands raised
to ask questions, faces of
children looking bored, puzzled,
frustrated, pleading...used in
conjunction with teacher's image. quickly...

to all these children? Can the teacher,
by herself, adjust her teaching simul-
taneously to the child who grasps ideas

VIDEO

Special effects continued
illustrating multiple and
diverse needs and pressures
converging on teacher

Narrator on screen

AUDIO

(NARRATOR) The child who fumbles
toward them slowly...

each of many children who approach
ideas at some pace of their own in
between?

Can the teacher, working alone,
reinforce every step in the learning
process of each student...

test each student after each unit of
learning...to make sure each has
achieved full rather than partial
mastery of the material?

Can the teacher, unaided, provide the
one essential force in the learning
process...without which education is
a hollow mockery? Can she provide
in each and every student the indi-
vidual's desire to learn for himself?

Unhappily, she cannot. No single
teacher can...in a system of mass
education where so many must learn so
much in such diverse ways at such

VIDEO

AUDIO

(NARRATOR) varying rates.

The problems would be too great, even if her full day were spent in these essential tasks of interpreting... clarifying...reinforcing...inspiring... guiding...motivating...evaluating...

But it is not.

Most of her teaching time in the classroom is spent in simply transmitting information.

Another montage of special effects in conjunction with teacher image...illustrating other duties: Hall duty, playground, etc.

And...as you can see...not all of her day is teaching time.

Narrator onscreen

NARRATOR POINTS OUT THAT THE MULTIPLICITY OF THE TEACHER'S OTHER DUTIES DRASTICALLY REDUCE THE TIME AND ENERGY SHE HAS FOR THE TRUE TASKS OF TEACHING.

Narrator puts another problem prop in the problem device:

THUS, SAYS HE, WE PLACE ANOTHER OBSTACLE BETWEEN THE TEACHER AND HER GOALS.

"Other Duties"

VIDEO

Narrator indicates the full spectrum of problems which he has interposed between the teacher and what the teacher is trying to do

Face of teacher seen at opening of film

Pan across to television set seen earlier in picture with teacher

AUDIO

NARRATOR SAYS THAT WHEN WE CONSIDER THIS FULL SPECTRUM OF PROBLEMS BETWEEN THE TEACHER AND THE GOALS REPRESENTED BY THE PRINCIPLES OF LEARNING...IT IS SMALL WONDER THAT, AS THE PROBLEMS MOUNT, TEACHERS FREQUENTLY LOSE SIGHT OF THOSE PRINCIPLES WHICH THEY KNOW AND AND RESPECT AND WITH WHICH THEY AGREE. WHAT CAN WE DO ABOUT THIS?

NARRATOR SUGGESTS THAT PERHAPS THE VERY ENVIRONMENT WHICH HAS POSED OUR PROBLEMS OFFERS US ALSO SOME SOLUTIONS.

LET'S LOOK AROUND US AND SEE.

(NARRATOR) Let's look where this teacher is looking...

Let's look at television...as one of a rich repertory of resources offered to us by the Twentieth Century...

Let's take a long, searching look....

VIDEO

Narrator on screen

AUDIO

(NARRATOR) It will tell us that television is a versatile medium...and ^{enable us} can do much.

What it can do best for the teacher we just saw...what it can do best for you in your particular situation... will depend upon your specific purposes and your special needs.

For school systems differ...and schools differ...and students are not the only people who have individual differences. Teachers, let's remember, have them, too. One teacher's special competence may well be in another teacher's area of lesser skill or professional interest.

Let's watch ^{teachers and} television doing ^{they} some of the things it can do... ^{but, on television.}

And, as we watch, consider which of these would make the greatest contribution toward meeting your needs and achieving your purposes...

VIDEOAUDIO

(NARRATOR) Which of these things
that television can do would help you...
your classroom...your school system...
move closer to your goals.

Here we will see a sequence of brief, illustrative excerpts from television lessons, school, or home activities, (television oriented)...as examples of what television can do. These will be introduced through testimonials by teachers, students, principals, parents.

Specifics to be worked out in production. Points to be made and nature of illustrations (as suggested by the members of the project committee) are outlined here.

Illustration: Making magnets from home materials after watching television lesson (Mitchell)

(COMMITTEE URGES THAT ILLUSTRATIONS BE REPRESENTATIVE OF MANY SUBJECT AREAS. SCIENCE DEMONSTRATIONS, THOUGH VIVID, ARE FAMILIAR AND MAY BE OVERUSED.)

through teachers
(1). Television can invite and stimulate viewers to learn. It can arouse interest, excite curiosity, and motivate pupils toward constructive activity.

(MIGHT BE GIVEN BY MOTIVATED STUDENT, LIBRARIAN WHO WITNESSED A TERRIFIC RUN ON BOOKS, OR PARENT WHO WITNESSED SUBSEQUENT HOME ACTIVITY)

VIDEOAUDIO

Illustration: "Far and Near"
(Hettinger)

or

Driver Education with
reference to driver attitude

(2) Television can contribute to the
creation of attitudes.

(MIGHT BE STUDENT, AS BEING MORE
VALID REFLECTION OF ATTITUDE CHANGE,
OR COULD BE PARENT, REPORTING SUCH
CHANGE)

Illustration:

Articulation, enunciation

or

Reading skills (elementary)

or

Typing

or

Arithmetic

(3) Television can contribute to
the improvement of skills.

Illustration:

Close-up of teacher
showing how to adjust
tension on a sewing machine

(4) Television can demonstrate the
use of equipment and give a front-row-
seat vantage point to every student.

Illustration:

The best teacher you have
in your school or school
system

or

Pablo Casals (master class)

or

Anne Slack (French) *no*
(Clair will get)

or

Aida Barrera (Spanish)
(Texas)

*Robert not reading
Carl Sandburg "*

(5) Television can share outstanding
presentations and demonstrations by
gifted teachers who would otherwise
be inaccessible to the great majority
of students.

(PERHAPS A PRINCIPAL OR OTHER
ADMINISTRATOR...PERHAPS A BEGIN-
NING TEACHER...PERHAPS AN EXPER-
IENCED TEACHER ALERT TO NEW OR
IMPROVED TECHNIQUES)

VIDEOAUDIO

Illustration:

President's press conference

(6) Television can bring outstanding public figures and events into the classroom.

Illustration:

Electronic Microscope

or

Close-up of music score

or

Close-up of organ stops and pedals

or

Close-up of orchestra instruments

or

Rehearsal of off-broadway play reflecting directing or acting techniques

or

Psychological testing

(7) Television can give many students access to normally inaccessible places and situations.

Illustration:

Reactions of children

and/or

Eye contact

and/or

Personal words

and/or

"The Television Teacher Talks to Me!"

(8) Television can offer a personal quality where that is needed...

Illustration:

"Look Into John's Mouth"

or

"Watch My Tongue"

or

Other example from speech or health course

Television can offer an impersonal quality where that is needed.

VIDEOAUDIO

Illustration:

Instruction in library use
or
Registration or orientation
or
Student record availability

(9) Television can assist in many
of the non-teaching functions.

Illustration:

In-service instruction
or
Teacher training
or
Opportunity to see others
teach (similar to # 5)

(10) Television can assist directly
or indirectly in improving the
quality of teaching.

(11) Television can offer special
learning opportunities for special
groups...

Illustration:

Special materials
or
Advanced instruction
for seniors

through specialized instruction for
extremely bright or advanced students...

Illustration (to be selected)

through specialized instruction for
slow learners...

(AND IF TIME PERMITS)

Illustration (to be selected)

through pre-school experience for
those about to enter first grade...

Illustration (to be selected)

through parent education for school
readiness.

VIDEOAUDIO

Narrator on screen

These are some of the things television can do...to help alleviate the problems which beset the learning process.

It can do many others...just how many others we do not yet know.

Narrator turns to look toward background (diagonally). There, in mid-bg, showcased with key lighting, is a television receiver. Rest of bg dark.

When we meet television in our schools, then...

when we take a searching look at television with a view to evaluating its potential...

Let's remember two things:
where we are looking from...
and what we are looking for...

A slice of light cuts from the narrator to the television receiver

We are looking from the technological environment of the Twentieth Century... a century committed to mass education... oriented to mass communication.

Another slice of light cuts from the television receiver on beyond...and out of frame.

And we are looking for...

What education has always looked for...

VIDEO

AUDIO

Another slice of light cuts
from television receiver on
beyond...and out of frame.

(NARRATOR) what education has always
looked for...through one effort or
another.

Camera moves slowly away from
Narrator...following the slice
of light...and on out past the
television receiver until we
see only the beam of light
cutting far ahead through the
darkness.

We are looking for learning...
and thus for the best ways to bring
television...and all the other resources
...to the service of the learner.

We are looking for those imaginative
alterations in our approaches to
learning which will insure effective
involvement of today's human with
today...of ^{today's} ~~tomorrow's~~ human with
tomorrow.

Close and credits

May bring these down through
beam of light

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